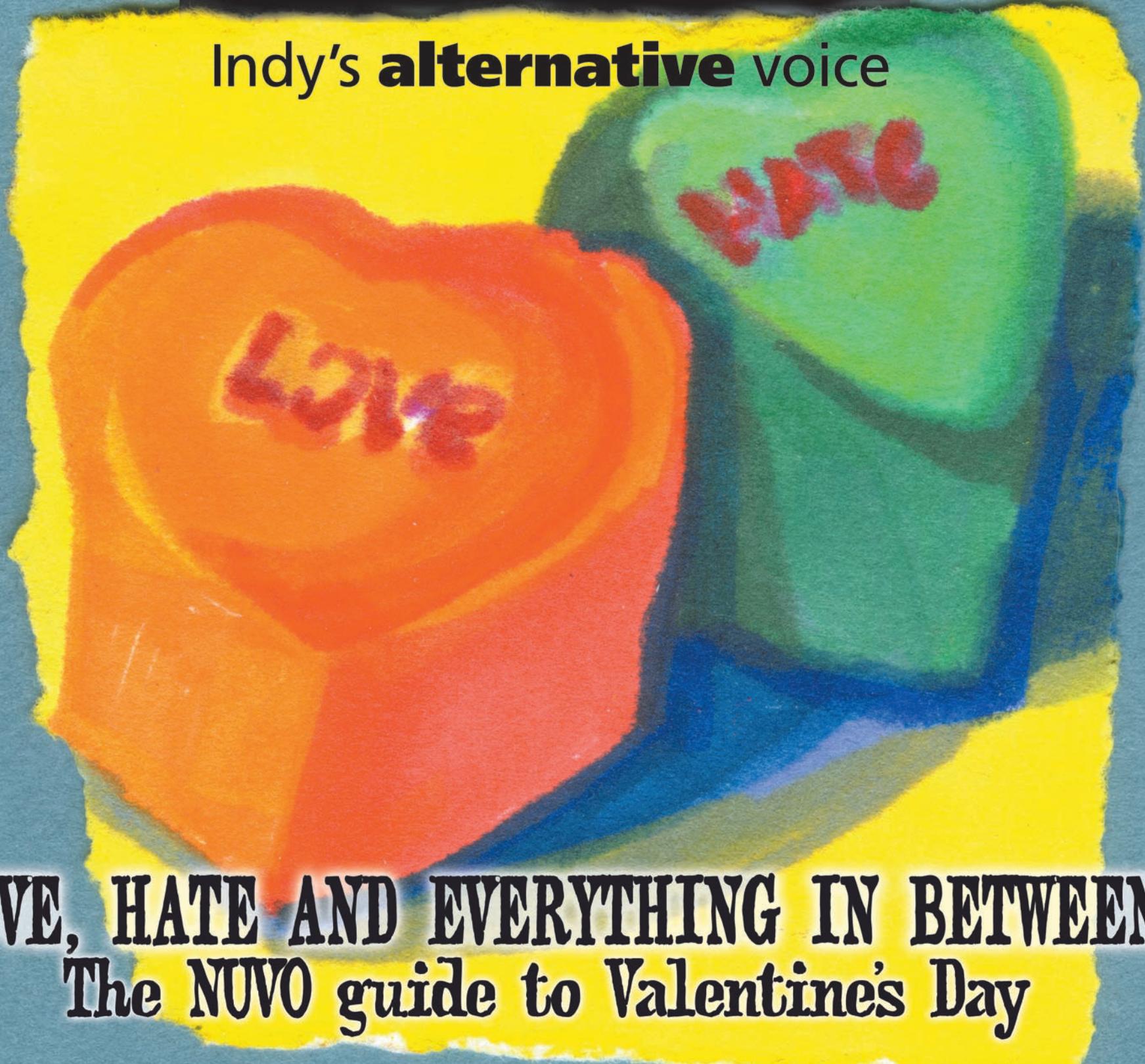


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LOVE, HATE AND EVERYTHING IN BETWEEN
The NUVO guide to Valentine's Day

NO BUENO

Immigration reform hits Statehouse
PG. 8

IU CINEMA

A THX-certified theater
PG. 17

JOHN HIATT

On the open road
PG. 26

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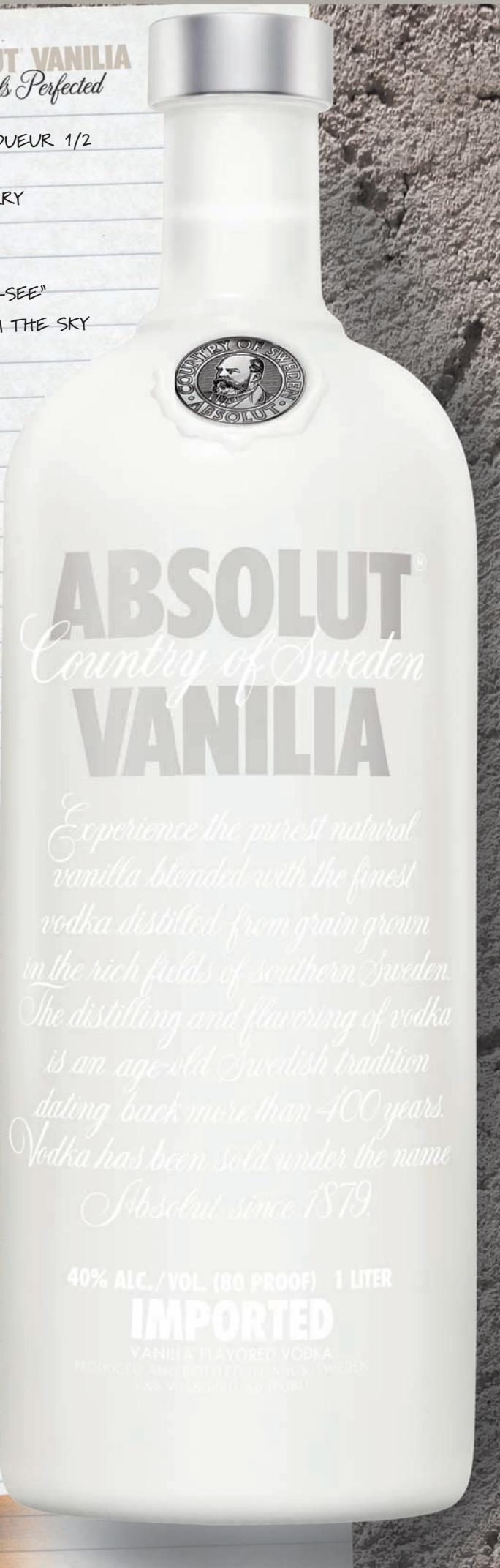
WHAT IS YOUR ESTABLISHMENT KNOWN FOR: TENDERLOINS AND FRIES

SAGE ADVICE: PATIENCE PATIENCE PATIENCE AND KEEP SMILING

BARTENDER
OF THE WEEK



SHEILA



THIS WEEK

FEB. 9 - FEB. 16, 2011

VOL. 21 ISSUE 51 ISSUE #1026

cover story

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LOVE, HATE AND EVERYTHING IN BETWEEN: OUR GUIDE TO VALENTINE'S DAY

Having trouble deciding where to take that special someone on Valentine's Day or how to keep yourself from sliding into the single-dom slump? Don't despair, whether you are in the mood for classic romance, raunchy escapades or something with a hint of both, we have compiled the perfect list of V-Day outings just for you.

BY CATHERINE GREEN, KEELEEE HURLBURT, LAURA MCPHEE, CAITLIN O'ROURKE

COVER ART BY SHERRI MCGLOTHLIN

This image, called "Hearts," is on view at the 'Just Desserts' exhibit at Indy Indie Artist Colony.

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CINÉMATHÈQUE HOOSIERE

Cinema lovers rejoice. With 82,000 reels to choose from, the IU Cinema is ready to become one of the most recognizable cinémathèques in the country.

BY SCOTT SHOGER

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ELEVEN AT THE PYRAMIDS

This sky-high eatery boasts breathtaking views of the city as well as gluten-free and vegetarian friendly options served up by students at the Pyramid's International Culinary School.

BY ANNE LAKER

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'BIUTIFUL'

The movie is 148 minutes of human suffering, redeemed by Javier Bardem's poignant portrayal of Uxbal, a loving father and deeply flawed man dealing with his own mortality.

BY ED JOHNSON-OTT

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JOHN HIATT: BACK ON THE ROAD

After a summer-long hiatus that allowed him to tap into the sound that characterized his earlier albums, John Hiatt is back on tour with friend and fellow musician Lyle Lovett.

BY ALAN SCULLEY

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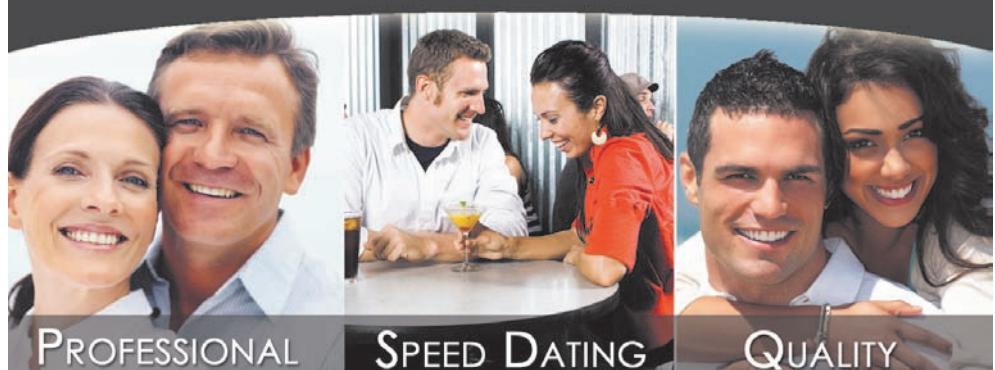
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HAMMER

Tales from the drift

Storms bring out the worst in people

BY STEVE HAMMER
SHAMMER@NUVO.NET

When massive storms hit a community, sometimes it brings out the best in people. Neighbors help neighbors cope with the weather. Volunteers gather to fill sandbags in flood zones. Children pitch in and shovel the driveway of an elderly woman for free.

But when the winter has been as long and as severe as this one, Indianapolis residents give up on that neighborly crap and decide that every person is on his or her own.

Last week's ice storm was a case in point. There wasn't any neighborly concern, no good Samaritan, we're-in-this-together philosophy going on. It was pure Darwinism, anarchy on ice, a pre-view of what a real apocalypse will look like.

It's a good thing the roads were eventually cleared, or at least the main roads. A few more days of being cooped in their homes and the people of this city might have resorted to looting and cannibalism.

We expect the store shelves to be stripped of bread, milk and eggs as a big winter storm approaches. But the atmosphere at a local grocery store last week went beyond competitive shopping into the realm of near anarchy.

People were shopping with such frenzy, such zeal, it seemed as though the end were truly near. Once the bread was gone, the search was on for anything even close. The crescent rolls and Twinkies went next. I saw an old man pushed aside as he tried to take the last package of English muffins.

There's something appealing about watching a bout of panic shopping, something primal about seeing people have to compete for the goods they usually take for granted. When I lived within walking distance of a Kroger, I used to go there just to stir up trouble.

"Better stock up," I would say to a frazzled soccer mom. "The new forecast is looking like you'll be stuck inside for a week." Or: "Forget the frozen pizza. When the power goes out for a week, you'll wish you had a case of pork and beans and a generator."

My favorite prank was to see if I could incite fears of water shortages. "I'm getting 50 gallons," I'd say. "Gonna need it all when the pipes freeze."

Folks will believe anything you say about a winter storm, and they're also ready to believe the worst you have to say, so it was usually no problem to set off a wave of fear at the store and see entire shelves stripped bare within minutes.

After a lifetime spent braving Indiana blizzards, I've seen it all. Shopping carts filled with Little Debbie cupcakes and beer. People buying 30 pounds of hamburger. Grown men and women acting like children.

During the worst of the storm last week, downtown was paralyzed. Most shops and restaurants were closed, which meant if you were able to get to work, you'd be going hungry if you hadn't brought your lunch.

The few stores that were open were unable to cope with demand. If you broke your ice scraper on Wednesday, you were using old CDs to scrape your windshield since every store in town was out of stock.

For 11 months a year, you can buy as much rock salt as your car will withstand. There's not an especially large value placed upon it. But salt takes on much more value during storms like last week's. It becomes almost as valuable as gold and just as scarce.

My wife and I went from store to store looking for salt. When we asked clerks whether they had any, they reacted angrily. "No, we don't have any," one clerk said. "And before you ask, no,

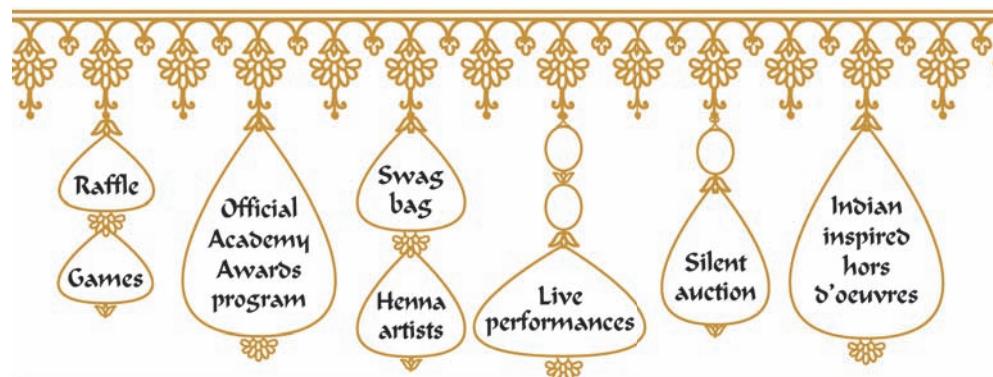
I don't know when we're going to get any more. I wish people would quit asking."

Finally we found some. When the pallet of salt was delivered, people flocked to it like there was a Wonka golden ticket inside. People didn't care who they pushed aside to get it. It was both incredibly exciting and dreadful.

When the storm hits, you can't count on anything being easy. I gripe and moan but, like every other inconvenience arising from the ice storm, ultimately there's nothing anyone can do about it. You're on your own.

With luck, we've gone through the worst of the winter and the great ice storm of 2011 will soon be just an unpleasant memory. But it's worth keeping the memory of how people reacted to it in the back of your mind. If the crap ever really hits the fan, it will be much, much worse.

So if I were you, I'd be stocking up on salt, water, bread and ammo. When the going gets tough, Hoosiers tend to react strongly. It's better to be prepared than to be sorry later. ■



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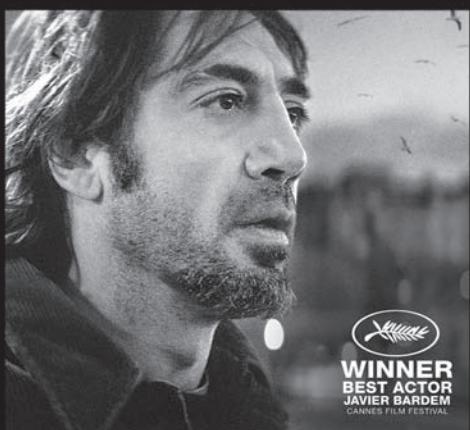
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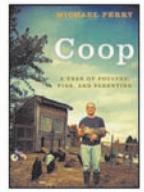
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Coop: A Year of Poultry, Pigs and Parenting

by Michael Perry

Harper 2009

Reviewed by Travis Ryan

Coop is at once a cautionary tale for anyone who has romanticized the idea of heading into the country to take up life on a small farm and hearty encouragement for doing exactly the same. In this memoir, Perry covers the ups and downs of marrying near midlife, becoming a father (first to his wife's young daughter, then quickly to a newborn), and moving his family to a farmstead in rural Wisconsin not far from where he grew up.

The narrative weaves together elements of the day to day joys and challenges of parenting, writing and small-scale farming with reminiscences of Perry's upbringing on a farm, raised by hard-working parents with apparently no boundaries to their generosity. The author displays a gift for capturing the detail of an event while also conveying the emotional weight of the moment. This is true whether the moment is a milestone, such as the home birth of his daughter or the tragic too-soon passing of a family member, or it is the minutia of daily life.

While Perry seems incapable of being critical of anyone other than himself, *Coop* (alternatively subtitled *A Family, a Farm, and the Pursuit of One Good Egg* in the 2010 paperback form) is nonetheless a wonderful account of embracing the past, present and future all at once.

—Travis Ryan is associate professor of biological sciences at Butler University.

Go to www.butler.edu/BookReview for more recommendations by the faculty and staff of the College of Liberal Arts and Sciences at Butler University.

HOPPE



Carmel's failure of imagination

Acoustics, yes.
Architecture, no.

BY DAVID HOPPE
DHOPPE@NUVO.NET

Somebody has to say it, so it might as well be me: Carmel's new Palladium concert hall is the architectural equivalent of a boy soprano whose voice changes at the very moment he reaches for a high note.

This is not to take away from Carmel mayor Jim Brainard's determination to make the arts and design the fulcrum for his strategy to turn what was once a poky town center into a legitimate metro destination. Those of us who understand how the arts contribute to a community's character and identity cheer Brainard for taking the arts seriously. Brainard has gone beyond the recitation of talking points and actually used his political leverage for the creation of a significant new cultural resource.

The result, whether Indianapolis is ready for it or not, will in all likelihood expand our sense of what the metropolitan area includes. That this is both an opportunity and a challenge for those of us who want to see Indianapolis grow into a more fully developed urban center is something we should be happy to come to grips with.

I also have no quibble with The Palladium's highly touted acoustics. From what little I was able to gather during a Community Day visit, the place sounds pretty good. Indeed, as an enthusiastic greeter confided — and I was able to confirm to my own satisfaction — the best sound in the building may be at the top level where, it's worth noting, the cheapest seats are found. I liked the view up there as well.

My problem with The Palladium is with the way it looks.

According to reports, The Palladium cost \$126 million. That's a respectable sum for a project of this kind. It might have inspired an international competition, generating creative ideas from talented architects around the world. The goal here, as it has been with many other recent cultural building projects, from Frank Gehry's Walt Disney Concert Hall in Los Angeles to Zaha Hadid's Contemporary Arts Center in Cincinnati, could have been to make architectural news.

Although those of us who live in these parts might be excused for not knowing it, contemporary architecture actually is news. Innovative new buildings make for headlines and cover stories. Tourists undertake pilgrimages to see the latest designs. The only thing many people know about Columbus, Ind., is that you can find a lot of buildings

by big-name architects there. And every year, visitors show up at the Indianapolis Art Center because Michael Graves designed it.

Bold contemporary architecture makes news not only because the buildings themselves command our attention. Their presence in a community sends a message about that place's ambition and readiness to entertain new ideas.

So the fact that Carmel built a concert hall that looks as if it were concocted by somebody's Victorian Aunt Hattie represents, at best, the squandering of a major opportunity. Sadly, it might also indicate just how shallow Mayor Brainard's cultural aspirations really are.

The intention behind The Palladium's faux approach to architecture is apparently to evoke the mood or aura of great buildings from other times and places. We're told its dome is inspired by, Andrea Palladio, a Renaissance architect.

But the outcome turns out to be something that seems like a crisis of confidence in the community's willingness to actually respond to a building that reflects its time and place, let alone the artistry supposed to be presented there.

The great halls in Europe were authentic expressions of aspiration and accomplishment. They didn't just honor fading traditions; they built upon and extended

them while, at the same time, unabashedly celebrating the prosperity that makes many expressions of public culture possible.

The Palladium, on the other hand, places the arts, and the great traditions on which they stand, in a kind of over sized dollhouse, where decorum trumps creativity. The effort here has not gone into imagining a place where the shape shifting character and quality of contemporary performing arts might be expressed and experienced, but into a project seemingly intended to appeal to the nostalgia of an otherwise apathetic public.

The overheated emphasis on The Palladium's acoustics reveals the project's failure to comprehend the way architecture informs and affects peoples' experiences. Superb, quality sound in a concert hall should be a given. But when they started thinking about what came next, the collective imagination of Mayor Brainard and his team defaulted in favor of a grandiose cliché.

In its Epcot-like approach to hygienically replicating a bygone cultural totem, The Palladium is, however, at one with the rest of what passes for design in the new Carmel. While the place's emphasis on pedestrian friendliness and mixed use should be applauded, it seems most new buildings have had all the real architecture systematically squeezed out of them. It's hard to imagine anything of importance being created there.

Maybe that's because The Palladium and so much of what's been built in Carmel seems based less on authentic cultural memory than fantasy. Memory grows art; the rest is just pretending. ■



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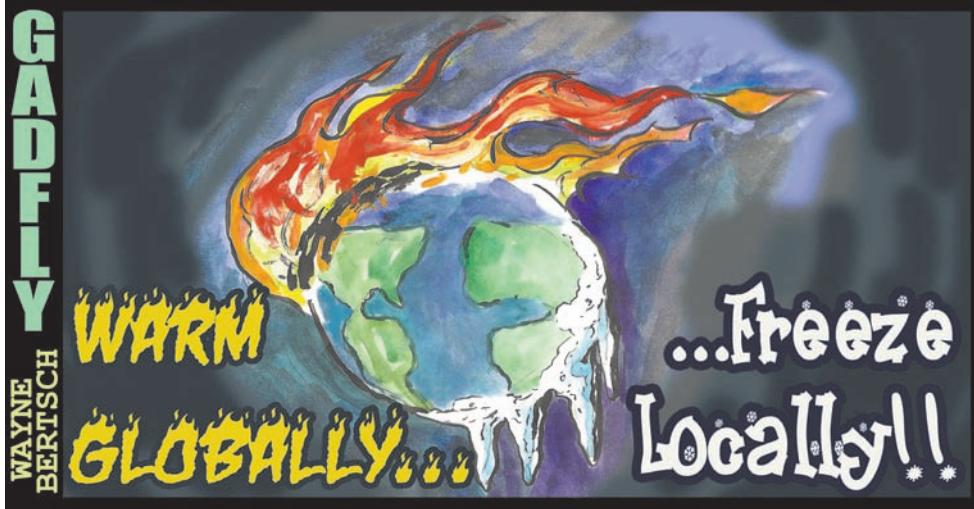
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**HAIKU NEWS**

by Jim Poyer

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in Ecuador; I must ask:
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case of white nose syndrome is
a catastrophe

winter storm provides
weathercasters a chance to
anthropomorphize

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be so big an activist
judge cannot stop it

massive cyclone hits
Australia — Down Under
is torn asunder

we must suffer through
another episode of
Reagan delusion

city officials
coolly observed logistics
at the Super Bowl

Chrysler CEO
apologizes for not
knowing his Shakespeare

zoo animals freeze
in Mexico — another
sign of the endtimes

**THUMBSUP
THUMBSDOWN**

THUMBSUP **KIBOSH ON PURDUE COAL BOILER**
After loads of negative press attention (including in this paper), a committee of Purdue's Board of Trustees passed a resolution nixing plans to install a new "clean-coal" boiler inside its Wade power plant. School leadership cited financial changes for killing the boiler, Purdue's sixth. Without making any firm commitments to sustainability, vice president of physical facilities, Bob McMains, did say Purdue would begin restructuring its energy plan for the future, seeking out a permit to install a greener-but-not-exactly-sustainable natural gas boiler instead. The Boilermakers' namesake legacy lives on.

THUMBSDOWN **CHECKING UP ON DOCTORS**
Indiana patients may soon be able to rest easy knowing their health care professionals have a clean record. How this requirement wasn't already a given is beyond us, but the state's Senate Appropriations Committee approved a bill last Thursday allowing medical boards to suspend, deny or revoke licenses of those who fail criminal background checks. Sen. Patricia Miller (R-Indianapolis) backed the bill, questioning the honor code policy that the medical world currently employs. Opponents voiced concern about violating due-process rights. A valid point, but we still prefer our gynecologists rap sheet-free.

THUMBSUP **AGAIN WITH THEM GAYS**
State lawmakers made discouraging progress in banning gay marriage this week. Joint Resolution 13, which would amend the state constitution to declare that marriage is solely between one man and one woman and would prohibit civil unions, was approved by a House committee on Monday. If passed by the House, it moves on to the Senate; ultimately, voters may see it on the ballot in 2014 should it gain approval again in 2013. There's still time to stop the campaign in its tracks — just give us a second to wrap our heads around why Republicans are pushing so hard on anything besides easing the state's financial woes.

THUMBSDOWN **BAT PLAGUE COMES TO INDIANA**
An ecological epidemic sweeping the nation's bat population has made its way to Indiana. The state's Dept. of Natural Resources made public last Tuesday that a brown bat showing symptoms of white-nose syndrome was found inside Endless Cave in Salem, Ind. The fungus is responsible for killing more than a million bats in the eastern United States since 2006, according to MSNBC. Adding insult to injury, experts suggest that spores of the fungus enter the bats' environment on our clothes. State caves have been closed to the public for the last two years, but it seems DNR efforts to stem the bat plague have been in vain.

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Haiku News.

THOUGHT BITE

By Andy Jacobs Jr.

In his rejection of U.S. military action in Vietnam, prominent broadcaster Paul Harvey said, "Democracy must deliver itself when the time is right." These days, it would be the difference between the stupidity of Iraq and the hopeful promise of Egypt.

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No bueno Arizona-style immigration reform hits the Statehouse

BY ROB BURGESS
EDITORS@NUVO.NET

The American Dream could turn into a nightmare for many Indiana immigrants if two new bills currently winding their way through the Statehouse become law.

The first, Senate Bill 590, would allow law enforcement officers to detain anyone whom they have "reasonable suspicion" is not in the country legally, and promises to make English the standard language for the majority of government documents. Businesses also could be shuttered for employing non-sanctioned workers.

The bill bears more than a passing resemblance to Arizona's hotly-contested Senate Bill 1070, made into law last April, which critics have said institutionalizes racial profiling. Just over two months after the bill was passed, the Obama Administration sued to prevent its enforcement, arguing that only the federal government could enforce immigration laws. President Obama called the legislation "misguided."

A second bill, HB 1402, would "prohibit resident tuition for illegal aliens" at higher learning institutions in the Hoosier state, according to the language of the bill. This bill comes hot on the heels of the December defeat of the federal Development, Relief and Education for Alien Minor Act — known as the DREAM Act — by a mostly Republican filibuster in the U.S. Senate.

The DREAM Act was co-sponsored by Senior Indiana Sen. Richard Lugar, and would have created a path to citizenship for young, undocumented immigrants who completed two years in either the military or as a college student.

With Republicans in control of both chambers of the Statehouse, there's a good chance bills like SB 590 and HB 1402 could pass. But critics inside and outside the Statehouse are busy mounting their opposition.

Katherine Souchet-Moura of the Latino/a Youth Collective (latinoyouthcollective.com), a local youth and advocacy group, has been among those organizing a campaign against the bills.

"Indiana... can and should focus on passing laws that create inclusive and safe communities," she said, "instead of proposing policies that scapegoat, divide and create fear."

'Reasonable suspicion'

One of the most concerning factors to minority advocates is what they say is a potential for racial profiling if SB 590 is passed.

Pedro Roman, president of the Indiana

Latino Democratic Caucus, said the bill could unfairly infringe on the rights of legal citizens who could be held on suspicion of possible immigration violations.

"There is no way to know for sure (who is undocumented) by looking at someone," he said. "What do you base it on? Race? Accent?"

State Sen. Mike Delph (R-Carmel), who introduced SB 590, said he specifically included language in the bill to prevent institutional discrimination, but that it was up to officers to adhere to this dictum.

"Just like any other walk of life there's going to be folks who are going to be doing this above board and others who are not," he said. "We can only hope that law enforcement would do the right thing and enforce the law as written by the legislature."

Delph said his bill was only reaffirming statutes already in place. This included the 1968 Supreme Court decision *Terry v. Ohio*, which established "reasonable suspicion" as an acceptable cause for breaking with Fourth Amendment protections against unlawful search and seizure.

Delph's assurances hold little water with the bill's critics, however, who point to more recent decisions that have circumscribed the power of *Terry v. Ohio*. The 1983 Supreme Court case, *Kolender v. Lawson*, for example, ruled that a California law requiring "loiterers" and "wanderers" to show identification was too vague. Applications of the reasonable suspicion standard, the court ruled, are to be "fleeting and unobtrusive as possible."

Souchet-Moura argued that such a bill would have unintended consequences.

**"Any tourist
from any country
could be hauled
in for immigra-
tion charges
until they are
cleared."**

— Pedro Roman, president of the Indiana Latino Democratic Caucus

"It is important to recognize that passing SB 590 would affect more than just the Hispanic community," Souchet-Moura said. "Immigrants, documented and undocumented, come from all over the world and are from all ethnic backgrounds. SB 590 is likely to have unintended consequences such as mistrust and fear towards law enforcement and racial profiling."

Detractors in the statehouse, including Rep. Ed Delaney (D-Indianapolis), contend it isn't Indiana's place, nor that of any state, to force through such legislation. He



PHOTO BY MARK LEE
Undocumented students like the ones shown above may no longer be able to pay affordable, in-state tuition rates if legislators pass a bill currently sitting in the Indiana General Assembly.

said that, by definition, state and local legislative bodies cannot change how federal immigration laws are enforced.

"There is no doubt that there is an issue," he said. "But for us to assume the responsibility of the federal government is something we have neither the time nor the money for."

Roman said such legislation would also create a negative impact on Indiana's economy by discouraging tourism in the state at a time when the overall fiscal picture is less than sunny.

"Any tourist from any country could be hauled in for immigration charges until they are cleared," he said. "People in town for the Indy 500 could be detained."

No real substance

Delaney said the push for bills like HB 1402 revealed a split within the GOP — a party that has increasingly embraced the Tea Party base that helped sweep them into power last November. The Richard Lugar-style Republican, he said, was in short supply among the party's newest leaders.

"The (bills are) simply symbolic," he said. "It shows one of the big tensions in the Republican party. We've got these message bills with no real substance."

Because HB 1402 wouldn't add any new enforcement mechanisms to existing law, critics say the bill is effectively toothless — and redundant. Undocumented students already aren't legal residents of Indiana today, but many pay in-state tuition rates.

As such, some close to the issue say HB 1402, which consists of only a few sentences, is a symbolic gesture directed towards the reactionary base that has come to define the Republican Party both locally and nationally. They say a vote for the bill is essentially a ready-made campaign ad for those willing to appeal to the most virulently anti-immigrant segment of the voting public.

"It is cosmetic," said Roman, of the Indiana Latino Democratic Caucus. "It's for appearances because it fails to provide mechanisms to verify applicant status. Basically it looks good for those with radical constituencies."

Still, the message HB 1402 sends is clear. And, as observers have noted, it might be empty enough that it passes with little trouble.

To those in the crosshairs of these new proposed legal restrictions, their future is beginning to feel like a campaign issue.

"Undocumented students and their families, like all residents, contribute to the economy of Indiana through a variety of taxes," like property and income tax, Souchet-Moura said. "As such, they should be able to access this same benefit."

'Fear and ideology'

Delaney said he would do everything he could to stop the passage of the bills, but with the newly recharged Republican majority holding the gavel inside 200 W. Washington St., there was a good chance one or both could pass.

Those closest to the issue agreed that SB 590 had far more potential than HB 1402 to create new headaches for legal residents and tourists who might find themselves in the wrong place at the wrong time.

At publication time, HB 1402 was still in committee. A hearing on SB 590, originally scheduled for Feb. 2, has been pushed back to Feb. 9.

In the meantime, opponents inside the Statehouse vowed to keep fighting what they've characterized as irrational.

"With the house bill we're solving problems that don't exist and with the senate bill we're creating problems we don't need," Delaney said. "We're dealing with fear and ideology. Those things don't lead to rational legislation." ■



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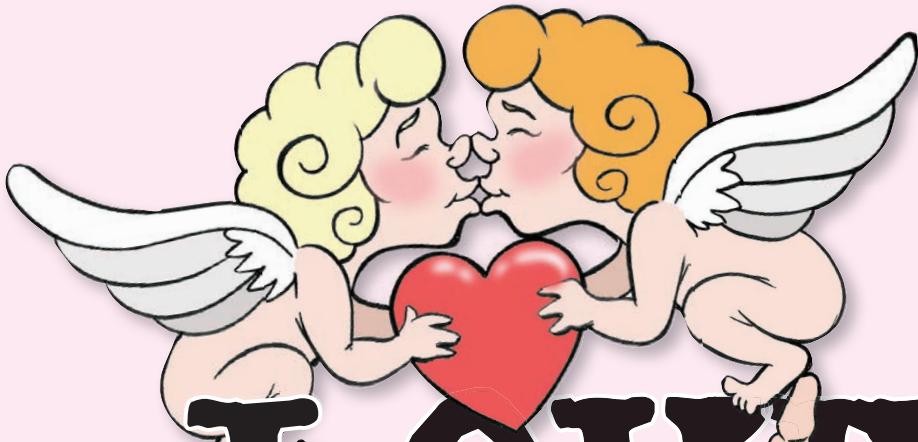
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LOVE, HATE AND EVERYTHING IN BETWEEN

Our guide to Valentine's Day

Illustrations by Shelby Kelley

If the fear of another boring date on Valentine's Day is more terrifying than the fear of commitment, grab your honey pie and experience what the city of Indianapolis is putting on just for you. Ranging from classy to downright freaky, we've collected our top finds for the holiday of love to ensure that both the raunchiest and the most intellectual of readers have a chance of to make the most of the day. We want you to enjoy the holiday, because next year, you may end up just as lonely and cynical as all of your depressed single friends.

By Keelee Hurlburt
& Caitlin O'Rourke

Theatre on the Square

NOW - SATURDAY 19. While it isn't a stand-in for couples counseling, Theatre on the Square's Valentine's comedy about love and relationships, *A Contemporary American's Guide to a Successful Marriage*, may shine some light on couples suffering from cold feet. The rollicking comedy showcases two Iowan couples for whom things never go according to plan. Set against the backdrop of the 1950s, the ups and downs of the two 'by the book' couples are meant to show that marriage is not as different now as it was then. All that's left to do is convince your resident commitment phobe. **Theatre on the Square** is located at 627 Mass Ave. Call 317-685-8687 or visit www.tots.org.

Love is a Battlefield

THURSDAY 10. If the love in the air is thick enough to choke a horse, bring the situation back to reality this Valentine's Day by attending "Love is a Battlefield," on Thursday, Feb.

10. Lead by a history-savvy guide, couples will tour the IMA grounds while being regaled with stories of the lovers and fighters who helped shape history. And you thought the last fight you had with your significant other was epic. The tour starts at 6 p.m., but happy hour at Nourish Café starts at 5:30 p.m., so be sure to come early. Sadly, this event is open to IMA members only. RSVP to lgrecco@imamuseum.org or call 317-923-1331 x268.

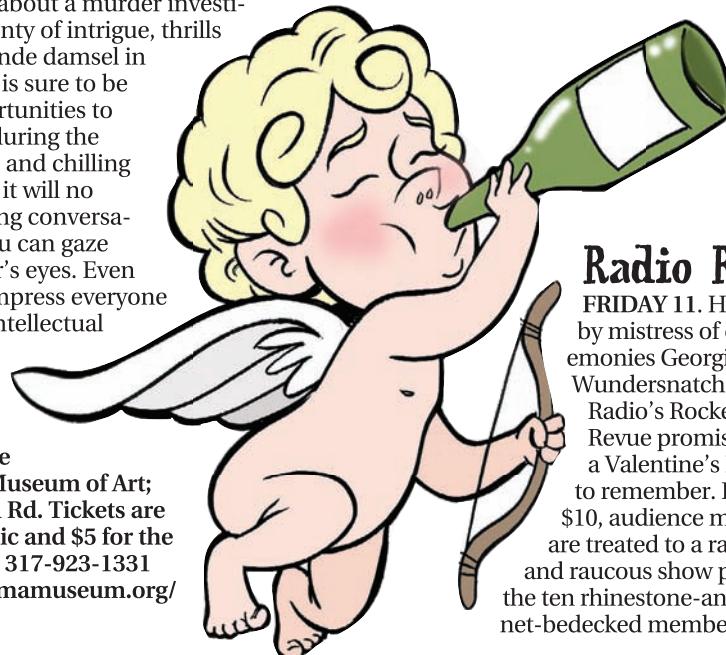
'Kiss Me Deadly'

FRIDAY 11. If Cold War-era movies described as "nihilistic" and "apocalyptic" really get you going, your Valentine's plans have been decided. Winter Night Films at the Toby is putting on *Kiss Me Deadly*, a 1955 sci-fi film noir about a murder investigation with plenty of intrigue, thrills and even a blonde damsel in distress. There is sure to be plenty of opportunities to snuggle close during the more dramatic and chilling moments, and it will no doubt spark long conversations where you can gaze into each other's eyes. Even better, you'll impress everyone with what an intellectual couple you are. Showing is Feb. 11 at 7 p.m. at **The Toby** at the

Indianapolis Museum of Art; 4000 Michigan Rd. Tickets are \$9 for the public and \$5 for the members. Call 317-923-1331 or visit www.imamuseum.org/toby.

Columbia Club Cabaret

FRIDAY 11. If you and your other half are looking for a return to classic romance this Valentine's Day, direct your attention (and savings account) to The Cabaret at the Columbia Club. This year's entertainment features the musical stylings of Roy Geesa's Cool City Band playing songs ranging from swing to soul — a perfect soundtrack for holding that special someone close while whispering sweet nothings in their ear. Tickets are 100 bucks a pop, or, if you want to really impress your date, spring for the \$225 VIP package which includes dinner, a performance and a rose. Ooh la la. **The Cabaret at the Columbia Club** is located at 121 Monument Circle. Call 317-275-1169 or visit www.thecabaret.org.



Radio Radio

FRIDAY 11. Hosted by mistress of ceremonies Georgie von Wundersnatch, Radio Radio's Rocket Doll Revue promises to be a Valentine's Day date to remember. For just \$10, audience members are treated to a raunchy and raucous show put on by the ten rhinestone-and fishnet-bedecked members of the

burlesque variety troop. Local rockabilly band Shelby-County Sinners will add to the ambience of the night. The combination of tunes and ta-tas is guaranteed to please — just make sure your date doesn't go home with one of the dancers. **Radio Radio** is located in the heart of Indy's Fountain Square District at 1119 E. Prospect St. Call 317-955-0995 or visit www.futureshock.net.

Adult scavenger hunt

SATURDAY 12. No one is ever too old for a scavenger hunt. Thankfully, the Carmel Arts & Design District has recognized the need to keep the young puppy love inside most couples alive by hosting one and offering some pretty impressive swag for participants as well. Your Sherlock skills will finally be put to good use as you scour the District for clues and have a Valentine's Day adventure that will be hard to match. Even better, couples can enter into a drawing for a prize basket that offers different items and services from all your favorite stores in the areas. Recommended for adults, as many items being raffled are more adult-themed. The hunt starts at L'Evento Event Resource Boutique, 21 S. Range Line Rd on Feb. 12 from 5 to 9 p.m. Visit www.carmel-artsanddesign.com/events/events.html or call 317-571-2787.

Chocolate lover's wine trail

SATURDAY 12, SUNDAY 13. Picture it: You, strolling arm-in-arm with your lover, sipping wine and nibbling on decadent chocolate while sweet nothings are being

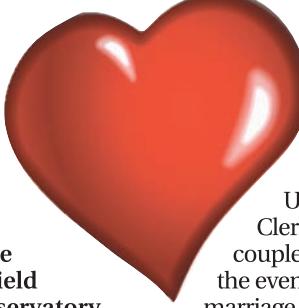
whispered in your ear. If this sounds like your ideal V-Day outing, sign yourself and that special someone up for the Indy Wine Trails' Valentine's event. The Wine Trail takes place at 6964 W. Whiteland Rd., Bargersville, Ind., from noon to 6 p.m. Tickets are \$25 in advance, \$30 at the door. Better yet, designated driver tickets are available for an extra twelve bucks. www.indywinetrail.com.

Art Center

SUNDAY 13. For those with gentler souls, the Indianapolis Art Center may provide the most low-key Valentine's plans on the list. A short sampler class of how to make your own glass heart is being held the Sunday before the Hallmark holiday, so you and your most precious can create an artistic representation of your love. Be careful with your work, however, because we're pretty sure that breaking it can't cause anything but bad karma. Those who can't attend the specific class can plan their own, as long as four other couples join them. The class will be held Feb. 13, from 3-5 p.m. at the Indianapolis Art Center, 820 E. 67th St. Call 317-255-2464, or visit www.indplsartcenter.org.

Garfield Park

MONDAY 14. We're pretty sure this is the most romantic, movie-like Valentine's Day plan you could choose. There's chocolate, candlelight, coffee and a conservatory filled with tropical plants. If the romantic inside of you isn't swooning, well, maybe you just shouldn't be celebrating this holiday. Even though it may be winter, the Conservatory promises to be in full bloom, just like your love (well, maybe). For one night, you get to pretend that you live in some rich, exotic tropical land instead of a Midwestern suburb prone to ice storms. Also, you won't even have to empty out your wallets too much. The romance happens at the Garfield Park Conservatory, 2505 Conservatory Dr. on Feb. 14 from 7 to 9 p.m. Admission is \$15 for couples and \$8 for individuals. Visit www.garfieldgardensconservatory.org/events.html or call 317-327-7580 to pre-register.



Justice of the Peace

MONDAY 14. Is your heart in the right place this Valentine's Day? If yes, grab something borrowed, something blue, something old, and something new—and your hunk o' burning love, of course—and head to the Marion County Clerk's Office to tie the knot. For the fifth year in a row, the Clerk's Office will lend itself to couples in search of a chapel for simple civil ceremonies on this most hallowed of Hallmark holidays. In lieu of an officiant's fee, couples are asked to make a \$50 donation to the American Heart Association's Go Red For Women campaign. Unfortunately, as of Feb. 4, the Clerk's Office is all booked up, but couples are advised to check back in the event of cancellations. Remember, a marriage license must be procured prior to the ceremony—don't let your first spat as a married couple be about who forgot the marriage license. Call 317-327-4740. Clerk's Office, W-122, City-County Building, 200 E. Washington St., Indianapolis.

Earth House

THURSDAY 17. If you and your main squeeze are the nostalgic type that long for a simpler time, Earth House has you covered. Prepare for a debonair night of jazz music, sushi, and candlelight that's sure to be reminiscent of what your grandparents did for Valentine's in the '50s. Grab that dapper suit or swanky red dress, and prepare for a cozy night full of dancing and locally sourced food and other organic goodies. The cold and ice will be a distant memory with some hot tunes and warm, friendly company. After all, a couple that dances together, stays together. The event is held at the Earth House Collective, 237 N. East St. The event runs from 6:30 to 9:30 p.m. Tickets are \$20, and either available online at www.jazzandsushi.eventbrite.com or at Earth House. Visit www.earthhousecollective.org; Call 317-636-4060.



Sharing food with the one you love has long been a symbol of both intimacy and sensuality. No better time than Valentine's Day to participate in the age-old tradition by taking that special guy or gal in your life out for a romantic dinner just for two. Here are ten choices for combining food and love, some available every day but all perfect for Valentine's Day. Most places will be packed, so call for reservations where possible.

Conrad Hotel

SUNDAY 13. Perhaps the tastiest of all the options, downtown Indy's Conrad Hotel offers "Cooking by Candlelight" on Sunday. Couples have the opportunity to spend the evening with Executive Chef Michelle in the executive kitchen preparing a meal of aphrodisiac foods meant to stimulate the senses. Wine, candlelight, roses and other atmospheric enhancements abound. Sunday, Feb. 13, beginning at 5:30 p.m. \$160 per couple, 21+, reservations required. Special rates available for couples who want to head to their room after dinner and stay the night, \$109. www.conradhotels1.hilton.com, 50 W. Washington St., 317-524-2574.

Jazz Kitchen

MONDAY 14. Recess might be booked, but head a few blocks north on College to Jazz Kitchen on Monday for a equally romantic, if not jazzier, Midtown Valentine's Day. The food is always good here, particularly the New Orleans-inspired specialties, as are the drinks! For the big love-fest on the 14th, jazz guitarist Bill Lancton performs throughout the evening and promises a reinvention of sultry jazz classics, bossas and ballads to create a romantic vibe, as does vocalist Cynthia Layne who performs at 7 p.m. Reservations and \$15 pre-paid tickets are required. www.thejazzkitchen.com, 5377 N. College Ave., 317-253-4900.

Goose the Market

FRIDAY 11. We fall in love nearly every time we go to Goose, but that's usually over the gelato. Imagine what we'll do for Valentine's Day now that the wonderful Chris and Mollie Ely have put together a special Wine & Chocolate tasting that has us already all a flutter already. A heavy hors d'oeuvres menu with chocolate in every offering will be paired with more than a dozen wines available for sampling. \$8, tickets at the door. Friday, Feb. 11, 5-7 p.m. www.goosethemarket.com, 2503 N. Delaware St., 317-924-4944.

Pres. Harrison Home

SATURDAY 12. For the most romantic of you, there is no better Valentine's dinner than the annual Victorian Valentine celebration at the museum home of Pres. Benjamin Harrison. Step back to 1880 with candlelight, wine, poetry and a five-course meal. The home is a wonderful preservation of turn-of-the-century life in Indianapolis, and this special dinner is the perfect way to immerse yourself in the romance of that era. Saturday, Feb. 12, 6 p.m.; reservations required. \$150 per couple. www.presidentbenjaminharrison.org, 1230 N. Delaware St., 317-631-1888.



Indianapolis Museum of Art

SUNDAY 13. Enjoy a romantic brunch buffet by Nourish Café in the Deer Zink Events Pavilion with some of the most breathtaking winter views in town. The

special menu includes mouth-watering options like banana & white chocolate stuffed French toast with ginger vanilla syrup & beets, chocolate braised

Fischer Farms beef shortribs, Indiana vodka, house-cured salmon with Collins Lake Michigan whitefish caviar, plus Key Lime Tartlettes, Champagne, Mimosas and Bloody Marys available on a cash basis. Follow brunch with a docent-led or self-guided tour of the galleries. Sunday, February 13, 11 am-2 pm, reservations required. \$35 adults; \$16 children 4-10. www.imamuseum.org, 4000 W. Michigan Road, 317-923-1331.

Mama Carolla's

Every year we ask NUVO readers to name the most romantic restaurant in the city in our Best of Indy poll, and every year they overwhelming respond with this Broad Ripple favorite. A family restaurant, if the family lives in a beau-

tiful old-world house and hails from Italy, the ambiance of Mama's is as delicious and satisfying as the traditional menu. Think *Lady and the Tramp*, and then order the spaghetti and look longingly into your date's eyes. That's amore. Call to find out what the crowd/wait time situation is for the next week or so — it's going to be a very, very popular date night destination. www.mamacarollas.com, 1031 E. 54th St., 317-259-9412.

Pizzology

Remember how broken-hearted you were when L'explorateur closed and you thought you'd never see your beloved Chef Neal Brown again? Well, he's back and better than ever with the most delicious pizza you have probably ever tasted. Neopolitan craft pizza made from local, artisanal ingredients. What's not to love about that? Find out why Pizzology was named Best New Restaurant in Indy by NUVO readers in 2010 and visit for yourself. Reservations are not typically required, but you should call before going with your sweetie for the next week or so, just in case there's no seating available. www.pizzologyindy.com, 13190 Hazel Dell Pkwy., Carmel, 317-844-2550.

R Bistro

With a new menu every week of the year, Chef Regina Mehallick can rightly boast one of the largest menus in the city. That's because she only uses fresh, seasonal ingredients direct from the growers, including local urban micro farmers. No matter what the time of year, this James Beard Award semi-finalist knows how to prepare some of the most delicious dishes you're likely to find anywhere else in the city. The intimate Mass Ave. makes it a perfect place for Valentine's dining. Call for reservations. www.rbistro.com, 888 Massachusetts Ave., 317-423-0312.

White Castle

Yes, White Castle. Make reservations and then make a Valentine's memory you won't likely forget. For one night only, sliders are served by candlelight and by waitstaff. We suggest the Sweetheart Meal Deal that comprises of either the #1 or #10 Sack Meal, a collapsible/disposable vase and digital photo. We know several couples who swear this was the best date night imaginable, at

least one of which is still married! Try it for yourself. Eight locations in the Indianapolis area will offering the Valentine's Day special. Call 317-269-4590 before 4:00 p.m. Friday, Feb. 11, for reservations.

Yats

We feel the love every time we go to Yats, and so should you. NUVO readers name it the Best of Indy in so many categories each year that it's hard to know where to begin a recommendation. The city's best Cajun/creole menu, daily and delicious vegetarian options, a full belly for around five bucks and convenient Mass Ave. and Midtown locations are just the gravy. The heart of Yats, and the key to its success, are due to owner Joe V. and his amazing team. Bring your girl or guy here on Valentine's Day and we guarantee you'll feel the love as well. www.yatscajuncreole.com, 659 Massachusetts Ave.; 5363 N. College Ave., 317-253-8817.



VALENTINE'S FOR SINGLES

Reap the unsung joys of your detached status

By Catherine Green



Go on a solo movie date

For one thing, it lacks the spotlit humiliation of dining alone, especially if you manage to slip in just before opening credits. No one will know your sad, dirty secret as you file out of the theater afterwards, and you won't have to put such effort into appearing enthralled with the repetitive pre-preview trivia. Best of all, there's no one to judge you for your guilty pleasure movie choice. Just do yourself a favor and avoid the lovey-dovey flicks. We're trying to accept and celebrate your singlehood here; no need to dwell. Or, go the other route and subject yourself to *Blue Valentine* [see our critic's review at nuvo.net] — take comfort in the fact that at least you're not drowning in a failed marriage.

Buy something pretty

We know — in this economy? But at this point in your life, you have the luxury of not needing to discuss major purchases with anyone else beforehand. And why work up expectations that he/she will get

you that thing you've been dropping hints about since October, only to be let down? If money's tight, it doesn't need to be huge, just something that'll bring a smile to that lonesome mug. We recommend Über on N. College Ave., or J. Benzal on Mass Ave., if a makeover montage-worthy shopping spree is in order. If these aren't substantial enough for your expensive tastes, we're sure the auto industry would appreciate your business. See our 2010 Shopping CityGuide, [still available online] for more options around the city.

Hit the museums

We've always thought that art houses can only truly be appreciated on solo visits. There's none of that pressure to articulate complex interpretations, no time limit per piece. You can mosey or race through as you see fit without ever name-dropping the sporadic art history tidbits you've scraped from the recesses of your undergrad memory. Make a day of it, and feel smug about just how cultured you are without trying to impress a potential mate. February's (fabu-

lous) First Friday has come and gone, but to celebrate the confectionary side of this miserable holiday, check out the sweets of "Just Desserts" [review online at nuvo.net] at Indy Indie Artist Colony.

Mingle

Gather your nuptially challenged friends and take the opportunity to bask in each others' platonic company. An at-home soirée sounds perfect to us, but should you and your bachelor crew feel so ambitious as to venture out on the town, Creation Café is hosting their annual Anti-Valentine's Day Party on Saturday, Feb. 12, at 7 p.m. Feel free to dress the part — all-black attire is suggested — and come prepared to rave and lament upon relationships gone sour. Spend Valentine's evening at Carmel's Vine and Table Gourmet Market; cough up \$15 before Feb. 13 for wine tastings, beer, eats and prize raffles with other local singles. Not a bad way to wile the night away.

Drown your sorrows

Maybe not our healthiest suggestion, but let's be real — you were planning on this one anyway. It all might seem so hopeless when you're face-to-face with a Zales ad or ambush reminder of your ex, but the rest of the city's singles will be right there with you. Seek each other out across a smoky bar; commiserate or copulate, who are we to judge? My editors specifically warned me to avoid the Alley Cat for this particular coping mechanism, an advisory that guarantees the best kind of debauchery. If past-their-prime frat-heads and sorority sisters are more your type, try Brothers or Landsharks on for size.

Bust out the vinyls

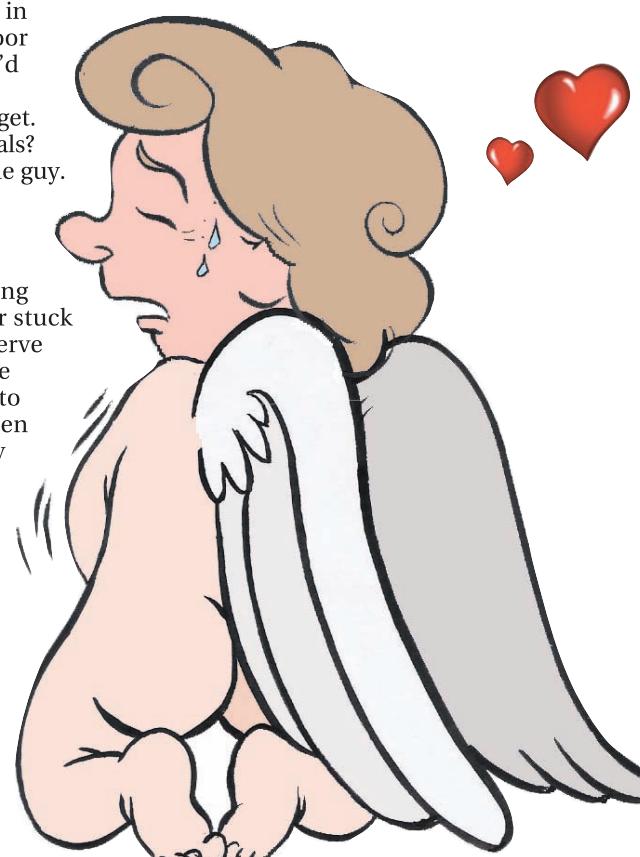
Might we suggest Jeff Buckley's *Grace*? It's a cliché of the best, most honest breed, and deserves a fair chance in your healing process. Other good options include anything by Bright Eyes if you're under the legal voting age, or The National if you have a lick of good taste. And we'd be remiss if we failed to mention big names of a genre that was practically born of a broken heart: soul. Otis Redding is a guaranteed fit when only the purest form of audio empathy will do the trick. Head to local music peddlers like Indy CD & Vinyl (806 Broad Ripple Ave.) or Luna (5202 N. College Ave.) for some of their expert suggestions; once you've settled on an appropriately sorrowful soundtrack, slide into catharsis and just let it out, man.

Manage your anger

We've all been the jilted ex-lover at one point or another. Sometimes you just have to give in to the rage. Thankfully, there are ways to do so that won't land you in the clink. Combining social hour with outlets of aggression sounds neat, but after a little sleuthing, we found that fight clubs are in fact illegal, so that's out. We really can't condone owning your own piece, but Don's Guns (3919 Lafayette Rd.) in Indianapolis has a fantastic indoor shooting range, and we bet they'd let you affix a headshot of your most recent other half to the target. Have you seen Don's commercials? He seems like a pretty reasonable guy.

Pamper yourself

Being single can be hard on a body, whether you're still nursing the wounds of a bad breakup or stuck in an eternal dry spell. You deserve a day of frivolous relaxation. We realize this option may appear to cater solely to the ladies, but men should not shy away from a day for themselves. You can always reclaim your masculinity with a cheesesteak afterward if it bothers you that much, or browse the selection of upstanding masseuses advertising in our back pages. For those who prefer service of a less raunchy variety, \$75 will get you 60 minutes of Swedish bliss at French Pharmacie in Broad Ripple.



Sculpt your revenge body

February is the perfect time to revisit your fitness routine, as the fair-weather gym bunnies have lost sight of their New Year's ambitions. Who knows when you'll run into the one who did you wrong? We want you to look your foxiest. Try the hot yoga classes at The Yoga Center in Broad Ripple and Clay Terrace or register for the 2011 Virtual Luv Run. Excuse the race's disgustingly saccharine name — it's for a good cause, we promise. Across the country, participants head to their preferred running routes any time during V-day weekend, after making a donation in a loved one's name or to the charity of their choice. Register at www.active.com beforehand to share the endorphin-fueled love.

Get back in the saddle

For a more lasting solution, check out the dating options beyond your cubicle partitions. Not sure where to start? Indy-based social consulting group Miss Pivot [see Katherine's blog on nuvo.net] can give you some basic tips for the dating game if it's been a while. And don't discredit online avenues; it's 2011, and we're all in the same functionally isolated rut when it comes to interpersonal connection. Set up a Match.com or eHarmony account, sit back and see what fish you can reel in with a Photoshopped headshot and masterfully crafted profile. We bet you'll get more Winks than you know what to do with, you handsome devil, you.

Whether you choose to observe the holiday in pursuit of good health or cheap sex, don't lose hope, dear single reader. You're not alone. Mercifully, it'll be Feb. 15 before you know it — just another wintry day for us to shift gears from spinster's despair back into Seasonal Affected coasting, until May brings sweet, sunny relief. ■



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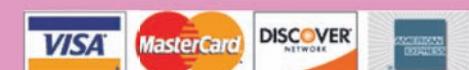
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do or die

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SUBMITTED PHOTO

Robert Banks, Cherokee Freedman. ©Peggy Fontenot (Potawatomi/Patawomeck/Cherokee)



SUBMITTED PHOTO

Radmilla Cody (Navajo/African American) was the first biracial Miss Navajo crowned in 1998. Courtesy: John Running.

12 STARTS SATURDAY

VISUAL ART

Red/Black at the Eiteljorg

Racial groups in this country are often drawn with lines of strife and conflict, but rarely with lines of friendship. The **Eiteljorg Museum** is pairing up with the Smithsonian's National Museum of the American Indian to present **Red/Black**, an exhibit running until July about the interwoven history of the Native Americans and African Americans as both friends and enemies. Including musical performances, lectures and a genealogy day, the exhibit promises a full examination of a relationship that is more often than not ignored. Opening day is Feb. 12 from 10 a.m. to 5 p.m., Aug. 7. Located at the Eiteljorg Museum, 500 W. Washington St. Tickets: Adults: \$8; senior citizens 65 and over: \$7; children 5-17 and full-time students with ID: \$5; children 4 and under, Eiteljorg members and IUPUI students all get in free. For more 636-9378 or www.eiteljorg.org. ■

9 WEDNESDAY

ENTERTAINMENT

The Burlesque Bingo Bango Show

We're pretty sure this isn't the bingo your grandmother plays. Hosted by the **White Rabbit Cabaret**, the night promises lots of ridiculous prizes and many adult beverages. With the **Muncie Brothers** and **Alabaster Betty** as the hosts, it'll be bingo—with ten times the sex appeal. Doors open at 8 p.m. and goes until the audience is tired and thirsty. Admission is \$5. Held at the White Rabbit Cabaret, 1116 Prospect St. For more: 686-9550 or www.whiterabbitcabaret.com. ■



SUBMITTED PHOTO

The Burlesque Bingo Bango Show will light up your bingo card at White Rabbit Cabaret on Wednesday.

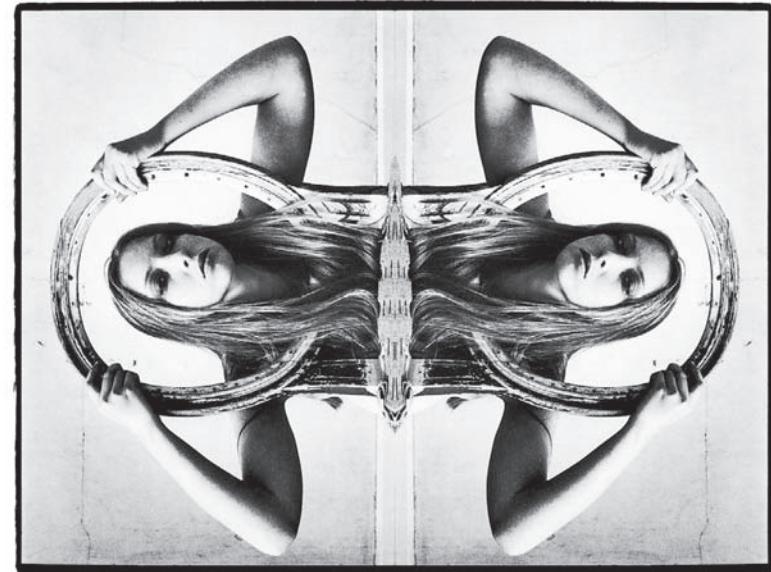
onnuvo.net

/ARTICLES

■ Women authors featured at the MCPL
by Caroline Thomas

- A slideshow of Chrisos Koursoura's First Friday show at iMOCA
by Dan Grossman
- First Friday gallery of Lobyn Hamilton at the Artsgarden
by Dan Grossman

- Samples of Jennifer Kaye's work in "Horizons" at wUG LAKU
by Joe Williams
- An interview with Boombox's Russ Randolph
by Danielle Look



SUBMITTED PHOTO

Photos by Darlene Delbecq are on view at Franklin College.

9 STARTS WEDNESDAY

VISUAL ART

Recent Photographs by Darlene Delbecq



It's rare to catch real human emotion in photography, but **Darlene Delbecq**'s new exhibition promises honest and sincere glances at diverse groups of people. Presented by the **Franklin College Fine Arts Department**, it will be held in the Johnson Center for Fine Arts, 101 Branigin Blvd. Opening night will be Wednesday, Feb. 9 at 8 p.m., the show runs until Feb. 24. For more 738-8185 or www.franklincollege.edu. ■

10 THURSDAY

ENVIRONMENT

Guerrilla Gardening



SUBMITTED PHOTO
Richard Reynolds speaks at The Toby on Thursday.

Richard Reynolds is a flower extremist. He's become the unofficial spokesperson for the worldwide movement of planting flowers in public, urban areas without permission. His new book, *On Guerrilla Gardening: A Handbook for Gardening Without Boundaries*, gives readers tips for how they too can make the areas they live in more beautiful. He'll be both giving a speech and doing a book signing at **The Toby** at the **IMA**, 4000 Michigan Road, on Thursday at 7 p.m. Cost is \$8 for the public, \$5 for members and students, and free for the IMA Horticultural Society members. Teachers attending are eligible for PGP points. For more 920-2660 or www.ima-museum.org. ■



Cameo Carlson will speak at Butler on Thursday.

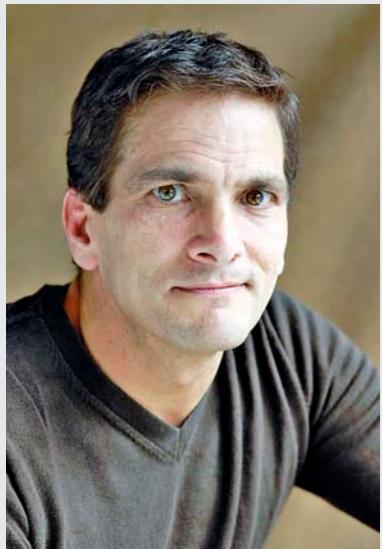
SUBMITTED PHOTO

10 THURSDAY SPOKEN WORD

Cameo Carlson: digital music revolution

There's not many people who can say they're responsible for the success

of people like Drake, Lil' Wayne and Jack Johnson. As part of the Leadership Through the Arts Forum, **Cameo Carlson**, executive vice president of Universal Motown Republic Group, will be talking at Butler University about the digital music revolution, as she was responsible for three of the ten biggest digital albums in history. Talk will be held Feb. 10 at 7:30 p.m., with a reception immediately following. Admission is free. The event will be held in the **Eidson-Duckwall Recital Hall** at **Butler University**, 4600 Sunset Ave. For more 940-8000 or www.butler.edu. ■



SUBMITTED PHOTO
James DeVita stars in "In Acting Shakespeare," part of the IRT's trio of shows.

10, 12, 19 THURS. AND 2 SATS. THEATER

Going Solo Festival

The IRT wants to get intimate. They're bringing back their **Going Solo Festival**, featuring three shows all performed by a single actor. *Neat*, a sequel to *Pretty Fire*, performed at last year's festival, is a vivid tale of a not-so-typical teen; *Fire in the Garden* goes through the complexities of becoming a father for the first time; and *In Acting Shakespeare* explores a Shakespearean actor's relationship with old Billy S. himself. All shows at the **Indiana Repertory Theatre**, 140 W. Washington St. Ticket prices range from \$20 to \$52 depending on show time, but the IRT is currently offering a deal for seeing all three shows for \$75. *Neat* runs Feb. 10 to Mar. 6, *Fire in the Garden* runs Feb. 12 to Feb. 27 and *In Acting Shakespeare* runs Feb. 19 to Mar. 13. All three shows can be seen on the same day on Feb. 19 and Feb. 26. For tickets and more information, call 635-5252 or visit www.irtlive.com. ■

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GO & DO

10, 12
THURS. & SAT.
THEATER
**Boy in the
Basement**

Put your lock-picking tools away. When a thief attempts to burglarize an apartment while the four roommates who live there are inside, chaos ensues. Rather than turning the hapless thief over to the police, the four women - described as the hippie, the cynical sexpot, the dominatrix, and the Christian pig farmer's daughter - decide to hand down their own form of punishment with each of them dreaming up ways for the thief to make amends. **Boy in the Basement** is



"Boy in the Basement" was a hit at last year's IndyFringe Fest, and you get to see it again, with most of the same cast (only the "Boy" is different).

like the *Golden Girls* meets *CSI*. The show runs Thursday, Feb. 10 and Saturday, Feb. 12 at the **White Rabbit Cabaret**, 1116 E. Prospect Street, doors open at 7 p.m. Visit www.whiterabbitcabaret.com for more information. \$10 at the door. ■



Fiesta opens this weekend and runs next weekend as well.

11 STARTS FRIDAY
DANCE
**Gregory Hancock's
Fiesta**

Latin music and cabaret, olé! This year the **Gregory Hancock Dance Theatre**'s annual black-box concert has spiced things up with a south-of-the-border flair designed to make your sens-

es sizzle. Drawing heavily from Mexican and Puerto Rican influences, **FIESTA!**'s performances reflect Hispanic culture and heritage through pieces such a *Luz de Luna*, a collage of stories ranging from First Communion to romance. Tickets are \$35 and include snacks and beverages. Make sure to reserve seats in advance, the performances often sell out. **FIESTA!** runs Feb. 11, 12, 18, 19, 25 & 26 at 7 p.m. and Feb. 13, 20, & 27 at 3 p.m. at the **Academy of Gregory Hancock Dance Theatre**, 329 Gradle Drive, Carmel. Call (317) 844-2660 for more information. ■

Cinémathèque Hoosiere

The brand new IU Cinema in Bloomington

BY SCOTT SHOGER
SSHOGER@NUVO.NET

If the French New Wave grew up in any one place, it was at the Cinémathèque française, where guys like Truffaut, Godard and Rohmer shared the front row, eagerly gobbling up whatever happened to be showing on a given night.

The term "cinémathèque" has long since crossed the seas: Jon Vickers, director of the new IU Cinema, which opened last month on the Bloomington campus, hopes that his new theater will become "one of the best-recognized cinémathèques in the country," a combination art house and repertory theater that other cinemas will look to for inspiration.

And who knows? — maybe in 20 years we'll talk of a Hoosier New Wave, of home-grown filmmakers and critics who supplemented their diet of DVDs with director retrospectives (in glorious 35mm), filmmaker lectures and films drawn from the archives of the Kinsey Institute and Lilly Library.

And like a historically-aware young filmmaker, the cinema, located in the renovated University Theater space immediately east of the IU Auditorium, looks towards both past and future.

"It's a 1930s stage theater that's been converted," Vickers explains, "so the beautiful, modern lines of a WPA project and the four Thomas Hart Benton murals make it pretty much unlike any other cinema I've ever been in."

Two Benton murals flank a curtained screen, with another two mounted on the back wall of the auditorium. The cinema has the look and feel of an pre-megaplex movie house, albeit one equipped with the latest in motion picture technology, including a high-end Kinoton film projector for 16 and 35mm film, the highest-resolution digital projector on the market and a playback deck equipped for every digital format out there.

"To have an older building like this converted into a THX-certified cinema is relatively uncommon these days; most of the cinemas that go with high-end equipment as we have are typically in new buildings designed as cinemas," Vickers says of the cinema, one of two in the state that THX has certified as capable of providing a consistently high-quality audio and visual experience.

Vickers says the cinema plans to use its high-end equipment to present both art house (international, documentary, independent film) and repertory programming.

"We also are going to have a very heavy, if not heavier, repertory program: classic films, director retrospectives, digging into genre studies and really looking at older film, traditional film, as an artform,"



SUBMITTED PHOTO

The IU Cinema (above) features films and lectures. Note the Thomas Hart Benton murals adjacent to the stage. Below, the exterior of the building.



Vickers explains. "We have the budget to bring in filmmakers to present their works and engage with students and community members."

The cinema has already presented retrospectives of films by David Lean (including *Lawrence of Arabia*, a screening of which opened the cinema Jan. 14) and John Ford, whose papers are housed at the Lilly Library. Peter Bogdanovich, whose archives are also held at the Lilly, spoke during the formal dedication of the cinema Jan. 27.

Avant-garde pioneer Kenneth Anger, *Grey Gardens* documentarian Albert Maysles and *Taxi Driver* screenwriter Paul Schrader are scheduled to lecture and present films in the coming month; many screenings by guest filmmakers are sold out, but lectures are open to the public and unticketed (see sidebar).

What to do with Kinsey

The opening of the IU Cinema comes during a time of renewed interest in film on the IU campus. The campus's film holdings were recently moved from a converted bowling alley, "which was not ideal for film," according to Vickers, to a new facility with temperature and humidity control.

The move should add roughly 250 years of life to the archived films, which include the collections of the Black Film Center and the Kinsey Institute, and one of the nation's largest archives of educational films. For the first time, efforts are under-

"With 82,000 reels of film in the collection, we're open to ideas and we can take projects as they come."

—Jon Vickers

way to preserve films that are most in need, and to digitize some of the archive's public domain holdings to make them available online.

From an exhibition perspective, some archives are more problematic to work with than others. Vickers will have to figure out how to present Kinsey's film archive, which includes roughly 2,000 stag reels, along with sex-ed titles, art-house classics and landmarks of queer cinema like Anger's *Scorpio Rising* and *Fireworks* (both screening at a sold-out engagement Friday).

"What I would consider off-limits at this point as a programmer — and different programmers might have different takes on this — is I would not just program a series of stag films and open it up to the public and not have any kind of context to it," Vickers says. "However, if there was a series of stag films that an academic wanted to program, and use it to discuss a theme — whatever it might be, human behavior, social values, for that period — then we would think that, yes, that's something we might consider. When working with material in the Kinsey, most of it has to be brought into an academic context for us. However, there are many things in the

Kinsey that are also very artistic; Kenneth Anger is a good example."

Vickers notes that other archives, including '50s-era social guidance films held by the IU library that purport to teach impressionable youths how to date or find a job, are a little easier to program.

"You could program some films out of the educational collection as pure camp and get away with it — it'd be much less risky... What I tell people is, we're in this for the long haul, and with 82,000 reels of film in the collection, we're open to ideas and we can take projects as they come."

And Vickers won't always solve problems about how to program the cinema alone. Up to 40 percent of the cinema's programming will be presented in partnership with campus groups and schools.

The other 60 percent of programming is reserved to the cinema, to "build up its own identity," according to Vickers, who has a few ideas up his sleeve for coming semesters — a series called "Beyond Epic" consisting of films lasting four hours or longer (the new French thriller *Carlos*, a Soviet version of *War and Peace*, Bela Tarr's seven-hour, post-Soviet slog *Satantango*); director retrospectives devoted to Jean Renoir, Ernst Lubitsch, Alfred Hitchcock, Orson Welles and Stanley Kubrick.

"Everybody questions — how come we didn't have this or that in the series?" Vickers laughs. "And the reason is that there's only limited slots. We will get to everybody over time." ■



Most IU Cinema presentation are free, excluding special events and weekend art films presented with The Ryder (\$3 with IU ID, \$6 without). They are also ticketed, and here's where it gets tricky for Indianapolis residents.

Tickets are available at the IU Auditorium box office and at the Cinema 30 minutes before each screening — but not online. Most of this spring's big-ticket shows are already sold out, including screenings of work by Kenneth Anger (Feb. 11) and Albert Maysles (Feb. 17 and 18). But IU Cinema director Jon Vickers notes that most visiting filmmakers will give un-ticketed lectures during their visit: Anger on Feb. 11 at 3 p.m. and Maysles on Feb. 18 at 3 p.m. He recommends showing up at least a half-hour before each lecture to secure a seat.

Vickers also recommends a couple events that are not yet sold-out: a March 24 visit by screenwriter and director Paul Schrader, who will lecture at 3 p.m. and present a new restoration of *Taxi Driver* at 7 p.m.; and an April 4 visit by IFC Films president Jonathan Sehring, who will present Werner Herzog's new 3-D documentary *Caves of Forgotten Dreams*.

Find a complete schedule of events at www.indiana.edu/~iucinema, or call 812-856-CINE for more information. The IU Cinema is located at 107 S. Indiana Ave., Bloomington.

FEBRUARY 10 - MARCH 13

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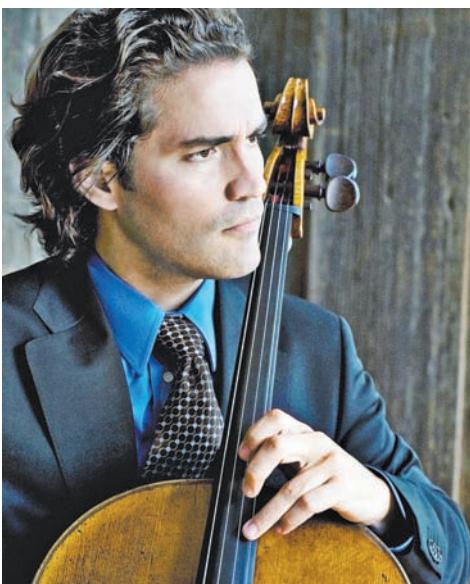
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A&E REVIEWS



SUBMITTED PHOTO
Zuill Bailey was guest cellist for the ISO this past week.



SUBMITTED PHOTO
Jill Sullivan stars as Tracy Turnblad in "Hairspray" at Beef & Boards.

MUSIC

ISO SYMPHONIC HITS PROGRAM NO. 6

★★★★★

Hilbert Circle Theatre; Feb. 3-5. In an era when virtually nobody is making new CD recordings, the Indianapolis Symphony Orchestra went against the grain last weekend, recording the Thursday morning Coffee concert and the Friday-Saturday evening Symphonic Hits — all the same program and all Dvorak. Guest cellist [Zuill Bailey] appeared for the program's featured work, the Dvorak Cello Concerto in B Minor, Op. 104, occupying the second half. And, once again, we had Jun Märkl on the podium — an excellent choice for a recording session. With a bevy of microphones on tall stands located on an extended stage apron, Märkl began his program with Dvorak's concert overture, *In Nature's Realm*, Op. 91. Our conductor got superbly precise timbres out of all the sections as they wallowed in the composer's lush, richly orchestrated, Romantic harmonies. Next came his symphonic poem, *The Water Goblin*, Op. 107. Märkl, once again, got relevance out of it by his skilled management of the orchestra. Dvorak's Cello Concerto is considered the best in the genre from the Romantic era; it is certainly the most ambitious, and, unlike the above works, is often performed. Bailey is another top-flight cellist, whose bowing and tonal qualities were richly rendered, yet properly restrained. In the slow movement, the winds tended to cover Bailey over an interval — the only place his passage work could not be clearly heard. Yet, if Friday evening were any indication, I expect this recording to vie in overall performance parameters with any already issued CD featuring Dvorak. For more review details visit www.nuovo.net.

— TOM ALDRIDGE

THEATER

GOLDIE, MAX AND MILK

★★★★★

Phoenix Theatre; directed by Bryan Fonseca; through Feb. 27. Adhering to its mission, the Phoenix produces yet another topical drama presenting audiences with timely issues. The

THEATER

HAIRSPRAY

★★★★★

Beef & Boards; directed by Eddie Currie; through March 27. A musical celebration of diversity, *Hairspray* chronicles integration in the 1960s. Upbeat and notable tunes share the story of Tracy Turnblad, a big teen with big dreams of bringing a community together through dance. Unfortunately, the ensemble of community members outshines the central character from scene to scene. Jill Sullivan's Tracy Turnblad misses the opportunity to carry empathy and identification with this underdog for all times. Fortunately, surrounding performances coupled with campy, dance-inspiring numbers bring the period show to life. Dan Dowling Jr. is hilarious and multi-dimensional as the infamous drag mother Edna Turnblad. Jarvis B. Manning's crooning voice and unshakably rhythmic feet steal hearts and focus throughout. And Karen Pappas is an unmatchable character actress who proves the adage "...no small parts." Others, too numerous to mention, round out the strong ensemble. All signs point to very competent direction from Eddie Currie. 872-9664; 9301 North Michigan Road; www.BeachAndBoards.com



SUBMITTED PHOTO

Work by Doug Calisch is on view at Gallery 924 through Feb. 25.

THEATER

YOUNG HAMLET

★★★☆☆

The IndyFringe Theatre; through Feb. 12. Just to be clear, *Young Hamlet* is essentially *Hamlet*; it's just not the Hamlet you're probably used to. As declared in the director's note, this is the version that Shakespeare released in 1603. The changes are not major: names are altered, and the famous soliloquy is worded differently. The highlight is the direction of Terri Bourus, who seeks to emulate the "start-up cash-strapped company that first performed *Hamlet* on the fringes of London." Caring not for a coherent costume scheme, nor for boundaries between classic drama and contemporary music, Bourus captures the essence of Shakespearean production. Some anachronisms are welcome, including the lovely guitar accompaniment, but I am puzzled by the 'anything goes' costume scheme. Do the other characters notice when Hamlet, and then Ofelia, don Nazi armbands? Energetic and seasoned performances are delivered by Maria Souza Eglen, playing Ofelia, Ryan Powell, playing Leartes, and director Bourus, who plays Gertred. However, *Young Hamlet* flags at times, and the towering difficulty of the show makes itself evident from a lack of cutting. It is still worth seeing, especially if you endorse the 'pure,' or academic treatment, of classic drama. 522 8099; 719E St. Clair Street; www.indyfringe.org

— JOE WILLIAMS

VISUAL ART

THE BIOGRAPHY OF OBJECTS BY DOUG CALISCH

★★★☆☆

Gallery 924. Feb. 4-25. The central works in *The Biography of Objects* are open cabinets and shelves displaying a wide variety of found objects. The objects are attached as if by a mad scientist who makes an obsession out of attention to detail. The central works in *The Biography of Objects* are open cabinets and shelves displaying a wide variety of found objects. Calisch explores compositional balance as well as themes we might associate with the objects. In "Echo's Dance" (a collaboration with Laura Conners), we see sketches of plant cell structures behind a turtle shell and a rusty animal trap - possibly a tableau of life and death. It is nerve-racking to imagine Calisch and Conners setting the animal trap. In "Square, Level, and Plumb," Calisch explores both physical and compositional balance as achieved by a grid, a level and a hanging pendulum. The exhibition comes into focus as a project not only to collect and organize the objects, but to understand their original function. The show is tastefully interspersed with vivid photos of abandoned buildings, or more accurately, building fragments, seen in "Abandoned Attraction (Roadside)." The voice of the artist seems to consistently say, 'Can you believe the stuff that people leave behind?' 631-3301; 924 N. Pennsylvania St.; www.indyarts.org

— JOE WILLIAMS

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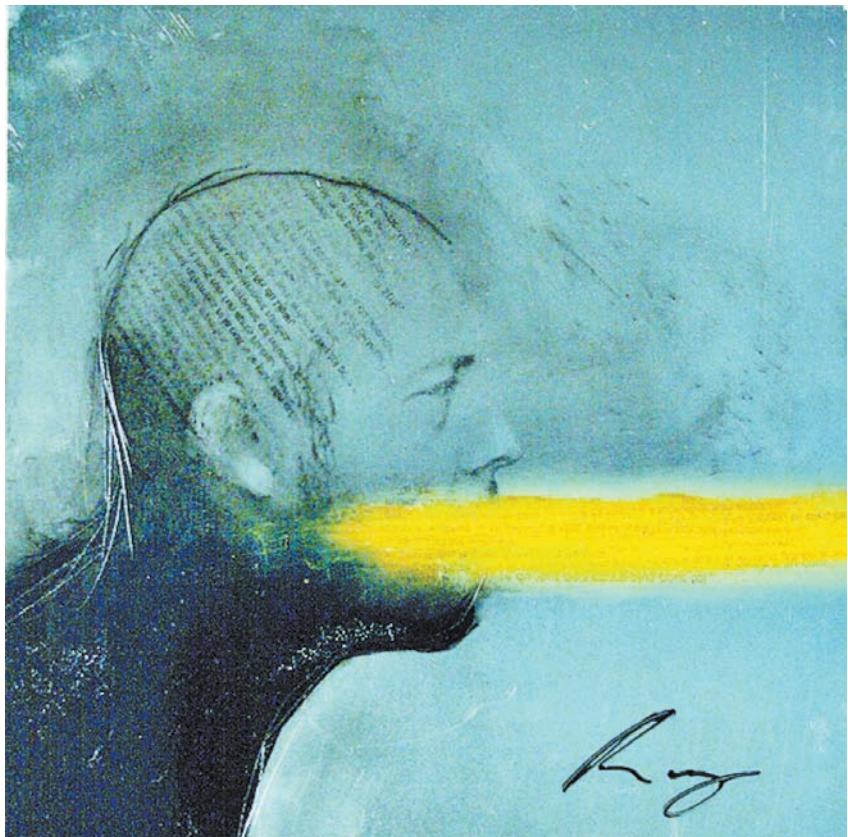


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A&E REVIEWS



SUBMITTED PHOTO

Marie-Josée Roy's "Jérôme" is part of the "Deep Breath" exhibit at Artbox.

VISUAL ART

DEEP BREATH

★★★★★

Artbox Gallery, Stutz II. Feb. 4-March 4. *Deep Breath* achieves a striking unity despite representing four artists, some working in sculpture and others in painting. This is because every artwork shows virtuosity with mixed media. Pam Moxley's photo prints shine like ceramics and are broken into tiles. The tiles are apt for the series "Speak No Evil," "See No Evil," and "Hear No Evil," which depict childhood symbols of innocence as far-away, broken memories. Such a combination of symbolism and psychology is also reflected in Marie-Josée Roy and Jérôme Prieur's "Echo," the stunner of the exhibition. Imprinted on aluminum, a man's head is shown in profile as he utters a line of symbols. Decorative punchwork surrounds the head like a medieval halo. The metallic, industrial motif is continued by Robert Pulley's "Red Mountain," a bronze sculpture in the shape of a compass perched on a sandstone base. The current group featured at Artbox shows that mixed media is a defining characteristic of contemporary expressionism. 955-2450; 217 West 10th Street; www.artboxindy.com

— JOE WILLIAMS

VISUAL ART

HORIZONS BY JENNIFER KAYE

★★★★★

wUG LAKU'S STUDIO & gARAGE. Feb. 4-26. *Horizons* is a showcase of the term 'delicate.' With carefully textured acrylics on small canvases, Kaye portrays different horizon landscapes. Utilizing tiny strokes, she adds lines of distant trees, windmills and other landmarks. In some cases the acrylics are applied to create the 'cracked' surface of a desert, as in "Waiting to Bloom." In "Aloysius IV," acrylics are layered thick on the oppressive sun. Because the paintings are so closely related to each other, there is an art to the subtle differences, such as the higher horizon line in "Float." The painterly simplicity, textural precision and artistic unity of Kaye's work put ostentatious grab-bag exhibitions to shame. There is no strain to see her vision, yet there is no sense that she is smacking us upside the head with a didactic message. She makes a painstaking process look easy, refreshing our palette while also broadening our own 'horizons.' 270-8258; 1125 Brookside Ave. C7; www.wlsandg.com

— JOE WILLIAMS

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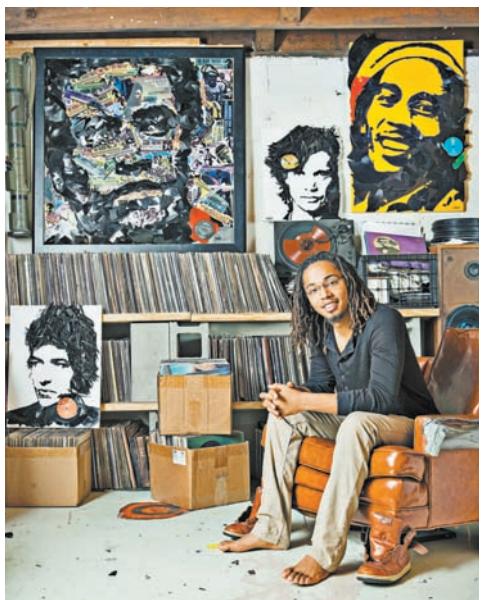
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Dinner: Mon-Fri. 5-10 pm, Sat. 2:30-10 pm
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A&E REVIEWS



Christos Koutsouras has exhibits all over the Murphy Arts Building, including iMOCA, Big Car and Mt. Comfort spaces.



Lobyn Hamilton in his studio, where his music portraits are created.

VISUAL ART

LOBYN HAMILTON

★★★★★

Indianapolis Artsgarden, part of the Art and Soul 2011 celebration; thru February. Lobyn Hamilton works with a unique material — pieces of LP vinyl — and he uses them to assemble a dead-on portrayal of his subject. In many cases, his subjects happen to be musicians — Bob Marley, Bob Dylan, and Erykah Badu among them. Often he likes to use the album centerpieces to let you know that he's working with repurposed LPs. Take, for example, his Bob Dylan portrait. Lobyn cuts the long, rectangular strands of vinyl that represent Bob Dylan's hair in such a straight and consistent manner that it would be hard to guess the original medium if he didn't have an album centerpiece in the composition. By the way, the sculptural element in Dylan's hairdo — the way it leaps off the canvas — is pretty amazing. My favorite work of his in the Artsgarden, however, is his "Huey P Newton: Untelevised Revolution" where he

— DAN GROSSMAN

VISUAL ART

REFLECTIONS OF SEA AND LIGHT: NEW WORK BY CHRISTOS KOUTSOURAS

★★★★★

Indianapolis Museum of Contemporary Art (iMOCA); through March 19. Christos Koutsouras is a painter through and through, but the centerpiece of his show is a ten-foot-high rectangular installation composed of interlocked boards of weathered lumber. The structure's entitled "Atmung" — the German word for Breathe — and it's built in such a way that there's a layer of air between each board (so it can breathe, as it were). As you take it in, you can hear the sound of wind recorded live onsite at his beachside studio in Astoria, Ore., that he dubs "Big Red." This installation, inspired by his studio, is more akin to a Zen-inspired rock garden than actual mock up (see his spectacular painting "Big Red" in shades of gray, white, and red for a sense of what it actually looks like) but it serves as a good starting point for taking in the large-scale, sea-focused canvases painted by this Greek island of Samos native and former ocean navigator. The view from "Big Red" makes a spectacular appearance in "Reflections of Sea and Light II." Here you see a sea horizon under a wide blue sky looking west into the Pacific. This particular canvas also contains drips of paint and broad brushstrokes where you can see vigor and passion and artistic virtuosity; where you can see his reflections on the sea horizon—and what's beyond it—truly come alive. 634-6622; 1043 Virginia Ave. www.IndyMoca.org.

— DAN GROSSMAN

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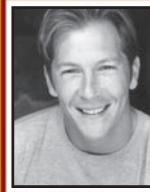
Shane's current TV credits include three appearances on Late Night with Conan O'Brien, an appearance on Comedy Central's Live at Gotham, Showtime's Comics Without Borders, regular appearances on The Bob and Tom Radio and TV show, BBC's The World Stands Up (two appearances), and what is easily his strangest television appearance to date, Playboy TV's Night Calls.

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Scott has appeared on "The King Of Queens," "Chelsea Lately," and "Sports Soup," as well as in specials for Comedy Central and VH-1. He has opened for an array of high-profile comics including Ellen DeGeneres, Dana Carvey, and Jeff Foxworthy, and headlines in major comedy clubs around the country.

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Eleven at the Pyramids

And other sky-high dining

BY ANNE LAKER
EDITORS@NUVO.NET

Anyone who says Indy lacks iconic architecture has forgotten about The Pyramids. Zip up Michigan Road, pop up to the top of one of these slinky sentinels, and you can see beyond downtown on a clear day. Designed by the firm Roche-Dinkeloo & Associates in the late 1960s, and nestled near a hidden 25-acre lake, The Pyramids must be the most romantic office park in the world.

The 'Mids are home to the Art Institute of Indianapolis which includes an International Culinary School. Students training to be chefs, servers and caterers are ready to practice their craft on you at Eleven at The Pyramids, a cosmopolitan café at the top (eleventh floor) of Pyramid 2.

Some colleagues and I ventured to Eleven one Friday lunch hour. Much like going to the dental or beauty school to offer up your teeth and hair as practice fodder, eating at Eleven had a dry-run feel,

resulting in a longish wait. But rookie kinks aside, the food was largely pleasing.

Our basket of chewy focaccia won raves. My cup of vegan butternut squash soup came with a sprinkling of paprika and a flourish of sour cream that subtly upped the ante. The Fall Harvest Salad won out for its bright beets and carrots punctuated with cubes of flashy fried goat cheese. The gluten intolerant among us requested and received un-fried goat cheese chunks... that were still frozen (oops).

My entrée, salmon and vegetables, was a clean dish with expertly julienneed veggies and salmon atop a few phyllo sheets. Aileen's seafood etoufee was a thick, dark shrimp-laden sauce served over orzo pasta rather than rice for a change. Carol's chicken crepe (mushrooms, peppers and chicken wrapped in a whole wheat crepe with a velvety French sauce) had overlarge, undercooked pepper slices, but scored points for its heartiness.

Two members of our party requested gluten-free, vegetarian entrees — causing momentary confusion for our waiter, although we had called ahead. All was righted when two made-to-order dishes of rice and pesto-roasted veggies emerged. Our meal ended with coffee or hot, citrusy cider.

Overall, a peerless dining atmosphere and fully acceptable food. All entrees with drink and soup or salad are \$15 at Eleven; desserts are extra. ■



PHOTO BY MARK LEE

Eleven at the Pyramids' salmon and vegetables.

Eleven at The Pyramids

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CULINARY PICKS

FRIDAY, FEB. 18 — DINNER AT MADAME WALKER THEATRE

What better place to celebrate Black History Month than at the Madame Walker Theatre Center? This month Freetown village, which has been with the Madame Walker Theatre for 17 years, brings you a dinner theatre. The evening is entitled "This Little Light..." and will feature Freetown singers who will



take you on their historical musical journey through time from the mid 1800s to the mid 1900s all during a lip-smacking full course dinner. The dinner and performance will be in The Walker's historic ballroom on Friday, Feb. 18 at 6:30 p.m. Tickets are on sale now at www.eventbrite.com, ranging from \$15 to \$50 or \$200 for a table of 8. For more information visit www.walkertheatre.com, the Madame Walker Theatre Center at 317-236-2099 or call Freetown Village at 317-631-1870

If you have an item for the Culinary Picks, send an e-mail at least two weeks in advance to culinary@nuvo.net.

BEER BUZZ

BY RITA KOHN



New Albanian Brewing Co. now has Hoptimus and Elector for sale in bottles. Elsa and Thunderfoot Cherry Imperial Stout are next to be bottled.

You'll have to ask for NABC's long-awaited C2 Smoked Belgian Dark Strong Ale on tap at your favorite bar or brewpub. C2 is the second in a series of collaborations between NABC, Schlafly and O'Fallon. It's reported as a malt-forward bomb of a beer. Spring 2010 the batch was split into wine casks for aging. (Two Missouri-built casks spent five years in Napa Valley aging Silver Oak Cabernet. The other two are Kentucky-built and have been at the Huber Winery in Southern Indiana aging various Ports for the last 12 years. In September 2010, fresh figs were smoked and added to one of each of the two varietals of wine casks. The barrels have aged eight months total. The batch was blended back together in early January to age before being packaged for draft.)

COMPETITIONS

For Homebrewers: RAM Small Ale Competition. Details at <https://sites.google.com/site/ramsmallale/>
For artists/designers: "Be a Beer Design Star." Contact Jim Walker at jim@bigcar.org



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MOVIES

Biutiful

BY ED JOHNSON-OTT
EJOHNSONOTT@NUVO.NET

★★★☆☆ (R)

One of David Letterman's catch phrases probably says it best: "I wouldn't give this guy's troubles to a monkey on a rock!"

Biutiful (pronounced "beautiful") stars the great Javier Bardem (*No Country for Old Men*), who is nominated in the Best Actor category in this year's Academy Awards. The production is also a nominee for Best Foreign Film. There's a lot of talent involved in the story of Uxbal (Bardem), a loving father and deeply flawed man facing the prospect of his own death from cancer. There's a lot of misery too.

Uxbal is in the illegal alien employment trade, supplying workers willing/desperate enough to work for pennies in Barcelona's black market. He tries to tend to the needs of the people being exploited, dealing with corrupt employers and authority figures and even buying space heaters for the spartan sleeping quarters of a group of Chinese sweatshop workers.

At home, Uxbal dotes on his two children. His ex-wife (Maricel Álvarez) is a bipolar drug addict who turns up often enough to keep the family off-balance.

What else do you need to know about Uxbal - oh, he sees dead people and shares information from the departed with loved ones left behind. Soon, his beloved children will be left behind, and Uxbal must get his affairs in order.

Biutiful is writer/director Alejandro González Iñárritu's first film since ending the collaboration with screenwriter Guillermo Arriaga that produced *Amores Perros*, *21 Grams* and *Babel*.

What's different this time? The film is linear - no hopping around in time, thank you very much. The screenplay more or less sticks to one storyline, although there are the aforementioned tangents. The movie's big minus is that it is so loaded with awful situations that it crosses into overkill. Don't get me wrong, I can appreciate a well-done bummer as much as the next guy - I have several CDs by renown misanthropists Arab Strap - but eventually you reach a point when you just stop caring about the latest nightmare thrust in your face.

The movie's big plus is Bardem, who is so easy to relate to that he carried me through the excess of the screenplay. He makes Uxbal universal. We all do wrong. We all love. We're all terminal. On a human-to-human level, the movie grabbed me. I appreciated the camera work as well, and the credibility of the rest of the cast.

Beyond that, I suppose I missed the big picture. I didn't get much out of the whole talking-to-the-dead business. I didn't



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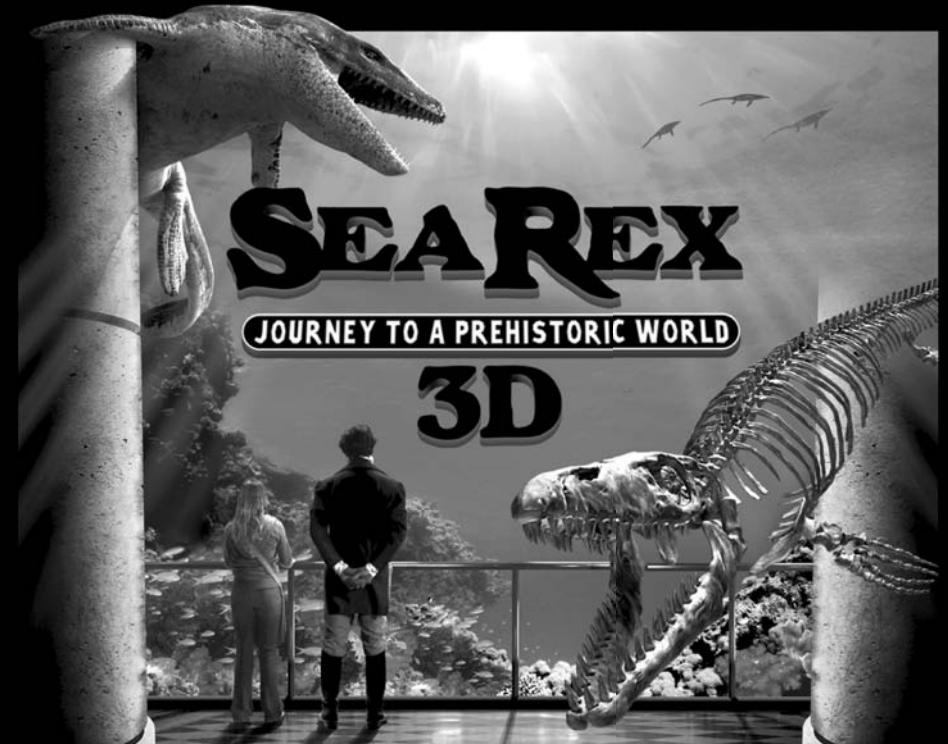
Javier Bardem stars as Uxbal in Alejandro González Iñárritu's 'Biutiful.'

understand why Iñárritu seemed so determined to pile ugliness on top of ugliness, only to turn towards a redemptive wrap up that seemed too easy - not for Uxbal, for the script. While I felt the pain of my fellow human, and the pain of others that suffered around him, I'm not sure I needed

to share the experience for 148 minutes. I'm glad I saw *Biutiful* because of Bardem. Hopefully, Iñárritu will stretch his imagination in a different direction next time. ■

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FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING

THE EAGLE
(PG-13)

Action-adventure set in 2nd-Century Britain, with roaming Romans, a quest, lost honor and lots of fighting, based on Rosemary Sutcliff's novel *The Eagle of the Ninth*. Starring Channing Tatum, Jamie Bell, Donald Sutherland, Mark Strong, Tahar Rahim and Dennis O'Hare. 114 minutes.



Channing Tatum (left) and Denis O'Hare star in 'The Eagle'.

GNOMEO AND JULIET
(G)

Cartoon for the kids. Shakespeare's great love story gets retold in comic form using CGI garden gnomes. Voice work is provided by James McAvoy, Emily Blunt, Michael Caine, Maggie Smith, Stephen Merchant and Ozzy Osbourne. In 3D in some theaters. 84 minutes.

THE ILLUSIONIST
(PG)

Up for an Oscar for Best Animated Film, this nearly-wordless feature follows an outdaed, aging magician who meets a young girl at the start of her life's journey. Reviews have been very positive. 82 minutes. At Landmark's Keystone Art Cinema.

JUSTIN BIEBER: NEVER SAY NEVER
(G)

The rise of pop singer Justin Bieber from street performer in the small town of Stratford, Ontario to Internet phenomenon to global superstar culminating with a sold-out show in Madison Square Garden. In 3D in some theaters. 105 minutes.

JUST GO WITH IT
(PG-13)

Adam Sandler comedy. A plastic surgeon, romancing a much younger schoolteacher, enlists his loyal assistant to pretend to be his soon-to-be ex-wife, in order to cover up a careless lie. The plan backfires and everybody goes to Hawaii to be hilarious for the weekend. Also starring Jennifer Aniston and Nicole Kidman. And Dave Matthews. 110 minutes.

KISS ME DEADLY
(NR)

Often described as the most apocalyptic, nihilistic, sci-fi noir film of all time, *Kiss Me Deadly* stars Ralph Meeker as Mike Hammer, a tough-as-nails L.A. private eye. After giving a ride to a lonely hitchhiker named Christina, Hammer is drawn into an investigation after the girl turns up murdered. Now, Hammer must rub elbows with some of L.A.'s most unsavory characters in order to find Christina's killers. With its coffin-dark plot and stark visual style, *Kiss Me Deadly* is an archetype for the noir detective mystery. Premieres Friday, Feb. 11 at the IMA. Feature preceded by Warner Bros. cartoon *Super Snooper* (1952). Film shown in 35mm; www.imamuseum.org

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SAT. FEB. 12 PUNK ROCK NIGHT VALENTINE'S SHOW! w/ The Putz, The Post Teens, The Hepburns...doors @ 9, show @ 10...\$6.

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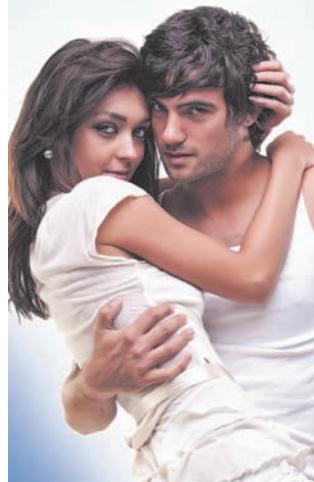
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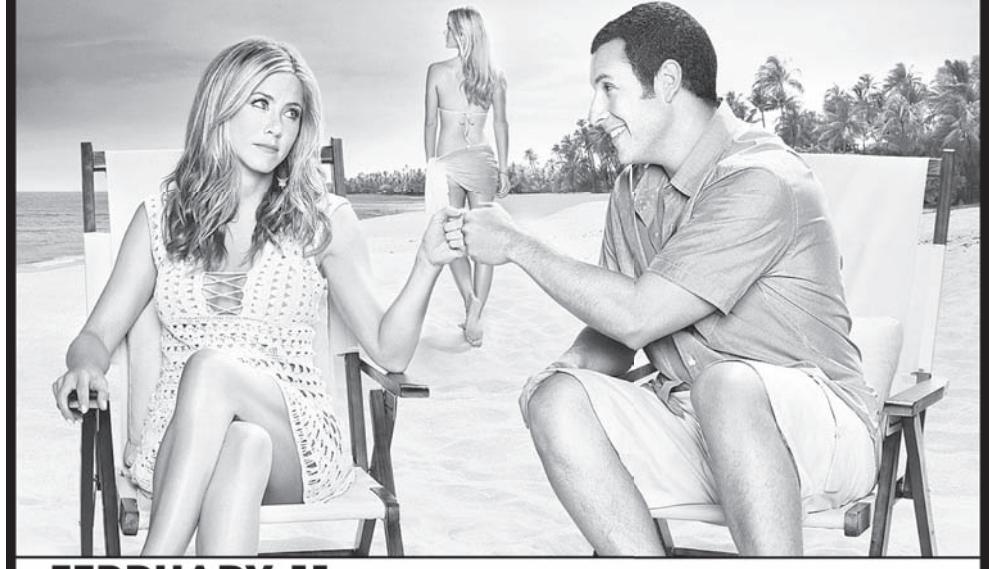
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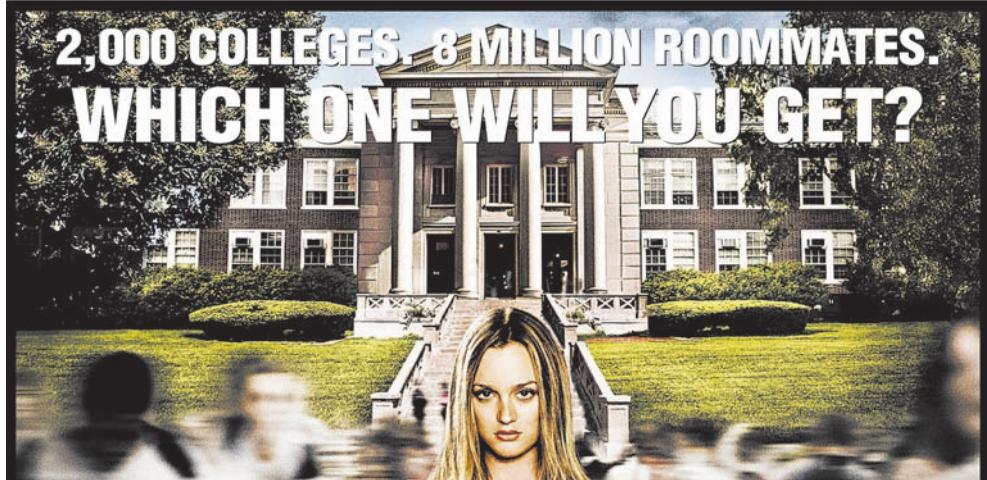
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John Hiatt

Back on the road

BY ALAN SCULLEY
MUSIC@NUVO.NET

John Hiatt's new album is called *The Open Road*, but an even better title would have been *Same Old Man* — if only he hadn't already used that latter one up on a 2007 full-length. That's because after a pair of albums that explored a more acoustic-based sound, Hiatt is showing that he can be his old self by returning to the more rocking sound that typified early and mid-period albums like *Bring The Family*, *Slow Turning* and *Perfectly Good Guitar*.

Asked during a recent phone interview what inspired him to go for a friskier sound on *The Open Road*, Hiatt showed his quick sense of humor.

"The garages of my youth?" he joked in reply. "No, I think the main spark was I took a year off from the road. I took 2009 off. For the first time in 25 years, I didn't even go on tour. That changed a lot of things. And of course, being restless, irritable and discontent by nature, after being home for a year, I started writing all of these songs about traveling."

But by the time Hiatt finished touring *Same Old Man*, he was essentially a burned out man. It was time for him to return to his roots.

"I had a summer like I hadn't had since I was a kid, free time, and I felt like I was back in school or something. I had my summer break," Hiatt said. "I just had a wonderful time, and that was when we were making the record. In the spring, I was writing these songs, and they just kind of harkened back to, they all had the vibe of what I came up listening to. I was sort of thrown back to the old garage band days when I was getting on the bus and going downtown to buy the first Led Zeppelin record."

Bringing Families

As anyone who has heard much of Hiatt's catalog will attest, his music doesn't sound like Led Zeppelin. In fact, early in his career, the comparison more often brought up about albums such as *Slug Line* (1979) and *Riding With The King* (1983) was to Elvis Costello. Like that acclaimed songwriter, Hiatt's earliest CDs had an edgy, somewhat punky quality.

On *Riding With The King* there were signs that Hiatt had begun to find his sound, and on his 1987 album, *Bring The Family*, one of the finest albums of the entire rock era, everything fell into place.

With *Bring The Family*, Hiatt settled into more of a rootsy rock/pop sound, and with a stellar backing group in the studio (guitarist Ry Cooder, bassist Nick Lowe and drummer Jim Keltner), the album turned into a near-perfect combination of great songs (such as the chunky rocker "Thing Called Love" — which later became a hit for Bonnie Raitt — and the pleading ballad



Hiatt in American Gothic mode

PHOTO BY JACK SPENCER

"Have A Little Faith In Me").

Hiatt's next album, *Slow Turning* was another gem, and as his career moved through the 1980s and into the '90s, Hiatt continued to solidify his reputation as one of rock's most gifted songwriters, as he released several more excellent albums, including *Stolen Moments* (1990) and *Perfectly Good Guitar* (1993).

Twiddling knobs

For *The Open Road*, Hiatt used the same band that toured with him behind *Same Old Man* — drummer Kenneth Blevins (who first played with Hiatt as part of his backing band, the Goners, on tour behind *Bring The Family*), bassist Patrick O'Hearn and guitarist Doug Lacio. Like the preceding album, Hiatt also self-produced *The Open Road*.

"For me, the challenge of making well recorded records is just something I've taken on at this late stage in life," Hiatt said of producing. "I enjoy it. And they (his label, New West Records) let me do it, so I figure what the hell, learn while you earn. I feel like I've made enough records and I got interested enough in (recording) — I've had this gear I've collected

stuff over the years — and it's just a matter of hooking it up. I kind of knew how to twiddle the knobs and just started getting some help and becoming a student a little bit and learning how to work some stuff. And it was just fascinating to me how to get things to work and get the sounds you kind of are going for. I think I get better with each project. I think each project is a more well realized record than the last one. Hopefully the next one will be even better."

As it is, *The Open Road* is very good, an album that ranks in the upper tier of Hiatt's albums. It has several first-rate rockers, including "Haulin'" — whose brisk temp fits the song's title — and the punchy "My Baby." Meanwhile, Hiatt's long-standing talent for creating heartfelt, musically-rich ballads continues with standout songs "Wonder Of Love" and "Carry You Back Home."

Swapping songs

Hiatt spent a good chunk of 2010 touring with his band in support of *The Open Road*. Now he's starting 2011 by reuniting with pal Lyle Lovett for a run of acoustic dates. Hiatt said his tours with Lovett are noth-

ing but fun, and the two have developed a chemistry on stage.

"We just swap songs back and forth and you know, make fun of each other," Hiatt said. "He's a funny guy. I'm basically just his straight man. He's like David Letterman and I'm the pitiful guest, basically. It's pretty funny. We have a lot of fun."

Hiatt said his shows with Lovett are pretty spontaneous by design.

"It's pretty loose," he said. "I think people enjoy that, that it's more just about the songwriting and just throwing songs back and forth. And we sing together on some things and I play some guitar on some songs of his. We just have a great time for two and a half hours. It is enjoyable. We have a lot of fun, and I think usually the audience seems to as well." ■

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Kurt Elling

Divine jazz

BY WADE COGGESHALL
MUSIC@NUVO.NET

Kurt Elling was one credit shy of graduating from the University of Chicago Divinity School when he dropped everything to do what he loved.

Now a renowned jazz vocalist, Elling sang in choirs all through childhood. And he'd always had an affinity for jazz.

"I remember some specific early times where it was a thrilling experience, something that opened a door to possibilities, like individual virtuosity and just a lot of emotional impact," Elling said of the form during a recent phone interview.

While in grad school, he moved furniture and bartended for income. But it was when Elling began moonlighting in Chicago clubs, specifically with a weekly gig at the Green Mill Jazz Club, that he first began to envision a career in music.

"I had been singing all my life and singing jazz for a number of years before I even considered the possibility I could make a vocation out of it," he said.

It was at the Green Mill where Elling met pianist Laurence Hobgood, who has gone on to be his collaborator on eight studio albums, including the newly-released *The Gate*.

"None of the projects I've been engaged in would sound the way that they do and with the level of quality that they have without Laurence being there as a collaborator and an arranger, and sort of helping out with quality control," Elling said of his associate.

It isn't just Elling's dexterous vocal range (a baritone spanning four octaves) that's earned him worldwide acclaim. It's also his emotional command of a song, detached and introspective one moment, barnstorming the next. He's also a disciple of vocalese, a style of jazz singing where lyrics are written for an existing piece of instrumental music. Elling began to sing vocalese after hearing a master of the technique, Jon Hendricks.

"I had a number of solos in mind that I wanted to sing. I just didn't know that one could do such a thing," he said.

Lyrical inspiration can come from a variety of elements.

"Sometimes the music itself is the chief motivator," Elling said. "An emotional resonance I feel in what the musician played can lead to a very clear idea. Sometimes I know the music well enough and I have a feeling for it, but I'll adapt a piece of poetry to the contours of the jazz solo. Sometimes it'll be something that echoes, paraphrases and oth-

erwise amplifies the original lyric for a song in a way that extends it and tells a more detailed or sort of left-handed story than the original lyric had room for."

On *The Gate*, Elling puts his stamp on some popular standards, including Joe Jackson's "Steppin' Out" and "Norwegian Wood" by The Beatles. It was produced by Don Was, who's worked with the Rolling Stones and Bob Dylan, among many others. He reached out to Elling a couple years ago when he was in the midst of a reunion tour with Was Not Was. They met up on a Chicago tour stop, where Elling was living at the time, and a friendship developed.

"It was a natural thing to reach out and find out if he could squeeze me into his schedule, given the kind of record I wanted to make and given his enthusiasm for what I was already about," Elling said.

For many of the tracks on *The Gate*, Elling and Hobgood worked up music charts that were pretty specific. But the first song, King Crimson's "Matte Kudasi," had a different feel and ultimately set the tone for the rest of the project.

"I really just invited the rhythm section to create something that captured and transmitted the emotional temperature that I had described to them," Elling said.

He told them he didn't want to tell them what to play, he just wanted to hear what they had in mind.

"(Bassist) John Patitucci kind of looked at the chart, thought about it for a minute and said 'OK, let's roll this.' Then he just started to play," Elling said. "With that song, it was only really one or two takes and it was done."

Despite giving these pop and rock songs the smooth treatment, Elling doesn't comb other styles in search of examples ripe for his interpretation. Jazz is still his favorite form to listen to as well as perform.

"Certain elements of other genres percolate and stay with you," Elling said. "Mostly I just try to pay attention to music."

It could be the start to another great year. In 2010 he won his first Grammy for the 2009 release, *Dedicated to You*, after being nominated eight previous times. Elling admits it was a relief ("It's kind of like taking the Band-Aid off. You're just happy to finally be on the other side of that") but isn't letting it go to his head.

"It's ups and downs," he said of everything. "You just try to hold on tight and play the best music you can." ■

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PREVIEW



From left, Russ Randolph and Zion Rock Godchaux of Boombox

SUBMITTED PHOTO

BoomBox

Psych-rock meets
electronica

BY DANIELLE LOOK
MUSIC@NUVO.NET

The first time I interviewed Russ Randolph of BoomBox, the temperatures were sweltering, the sun was setting and he was setting up for a late night DJ set at the annual Summer Camp Music Festival.

More recently, I caught up with Randolph on the phone, he in Alabama, and me in Indianapolis. He was laid-back as he talked about his band's latest album *downrivers electric*, released about a month after Summer Camp: "It's been good. People... are getting it, which is good."

Enough people are "getting" the band to allow he and bandmate Zion Rock Godchaux, aka "Z," to stage successful tours. "It's still amazing to me that every day, "Z" and I are able to pay our bills with the music we create and from being on the road. We're having the time of our lives writing right now. Nothing is worse than when you should be having the time of your life but instead you're struggling. We have to pay bills, keep a crew. It's a very... amazing thing when you can get to that point where

you're not in struggle mode."

A two-member band that has cross-cultural appeal, BoomBox plays a unique blend of psychedelic rock and electronica; think of a guitar-centric, slightly-relaxed Garganta or a less-spacey, more-groovy Papadosio.

Both Randolph and Godchaux are producers, DJs and multi-instrumentalists, and in a live setting, Randolph manipulates beats with Ableton software, a favorite program of EDM fans. Meanwhile, Godchaux adds a layer of live instrumentation with improvised guitar and vocals that speak loud and clear to jam band fanatics.

Where does Randolph, a guy with interests in several genres, find inspiration? "Generally, we listen to old stuff. Old recordings. Really, really old stuff. Bob Marley demos. Jimi Hendrix demos from a hotel room with just a small recorder going. We listen to Townes Van Zandt and other singer-songwriters. We used to start with a beat and write melody around that, but more and more we're writing with acoustic guitar and piano, really writing a traditional type of song. Then we take that and adapt it over into a beat or groove, building around that original song that we've written. It's really about the design of a song and then wrapping the idea of dance track around that song."

sees the same thing; we went on tour with (metal band) Mastodon and the next time we came through those towns, we pulled a few Mastodon fans back to see us. If you tour with different bands, you pick up different fans."

After the release of their sleeper hit EP, *Crime*, the band progressed to larger and larger labels with each release. With each leap, however, the band drew criticism from a portion of their fan base who accused AM! of the unthinkable: Selling out.

While cynical (ex-) fans sought to define the band by its current record label, the band didn't seem to care. "The reaction from our fans was fairly predictable," Gabel said. Following the success of the band's third album, *Searching For a Former Clarity*, on independent label Fat Wreck Chords, a faction of fans gossiped on message boards about Against Me!'s major label prospects.

The band was fully aware of the situa-

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Against Me!

And against playing Indy

BY NICK SELM
MUSIC@NUVO.NET

It's hard to talk about contemporary American punk without mentioning Against Me!. The iconic Floridian quartet injected a shot of vitality into the scene with their 2001 debut record *Reinventing Axl Rose*. Five albums and numerous EPs and seven-inches later, the band is without a label but still plugging along on the road.

"Touring is obviously really important," chief songwriter and guitarist Tom Gabel recently told NUVO. "Any band that's been touring for any extended period of time

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tion but refused to be bullied by their fickle fan base. "I wasn't going to base my decisions on what anyone else thought," Gabel explained. "A record label is a record label and bands deal with record labels. There's nothing new about that."

After touring non-stop following 2007's *New Wave*, the band settled down and recorded *White Crosses*, a straight-forward rock 'n' roll record released in 2010 to the same deluge of internet buzz and trash talk. Later in 2010, the band parted with the label



AGAINST ME!, CHEAP GIRLS, FENCES

Rhino's, 331 S. Walnut St., Bloomington
Sunday, Feb. 13, 8 p.m., \$13 advance (efoliotickets.com),
\$15 door, all-ages

Tom Gabel (far right) with the rest of Against Me!

SUBMITTED PHOTO

DISC-US

BULLETWOLF AS FAST AS MY HOME TOWN

★★★★★

Bulletwolf engages in some loud, unfettered guitar worship on their second album, *As Fast as My Home Town*. It's not as if their debut, *Double Shots of Rock and Roll*, scrimped on the guitar action, but this time around they take the axe showcase to a whole 'nother level. In fact, Bulletwolf and producer Bob Fouts seem to push the guitar faders to the point of overwhelming everything else.

Strangely, this approach works, resulting in a central Indiana stoner masterwork that's as slow as it is sludgy (check the cover of The Melvin's "Honey Bucket"), and as loud as it is fast ("Cabernet Jay"). It's an album that's equally at home with a ham-fisted homage to the

Neanderthal-starring film *Quest For Fire* and a track about Indiana's Sunday liquor laws, "In Your Face".

Three songs take this album into classic territory: "(Way Too Young to) Party Serious," a definitive Hoosier stoner party anthem; "Right On (Party On)," which features lyrics by George The Painter, a popular columnist for *The Horse* magazine, a magazine devoted to Harley riders; and the wicked closer, "Truck Stop Awesome," a super-charged celebration of all the things you might find in a Pilot travel plaza at 3 in the morning. Never has a song about Wolf T-shirts and dream-catcher vests rocked so hard or rung so true.

Bulletwolf premieres *As Fast as My Home Town* Friday at The Mel (10 p.m., \$6) with the Cocaine Wolves, Bible of the Devil and The Fabulous Miss Wendy.

—Jeff Napier
JNAPIER@NUVO.NET

make an impression. Mark Southerland's singing voice, showcased on the song, is similar to Chris Cornell's, but has its own growl and edginess.

The band returns to their normal break-neck pace for the remainder of the release. "Outlaw" channels the same fun-factor as Nonpoint's "Bullet With a Name," Southerland screaming "Bang! Bang! You're dead!" with each run of the chorus. "Sun Don't Shine" features a professional-grade, radio-ready introduction, while "Straight Down" returns to Clutch-inspired guitar melodies.

It's safe to say that ROWCO — an acronym of the famous idiom "rock out with your cock out" — is an appropriately-named band. In a city full of indie rock and power pop, the band that answers a call for something harder and invigorating.

—Danielle Look
MUSIC@NUVO.NET

ROWCO SELF-TITLED

★★★★★

While ROWCO makes some of the most legitimate hard rock I've heard in Indianapolis, the first six tracks on their self-titled debut album breeze by without distinction. Their style is varied, ranging from heavy ballads to stoner rock to straight up nu-metal. From front to back, the album recalls southern hard rock band Clutch, with bluesy screaming alternating with spoken lyrics and minimal but effective traditional rock instrumentation.

It's not until the middle of the album, on the track "Stones in the River," that the band finally slows things down enough to



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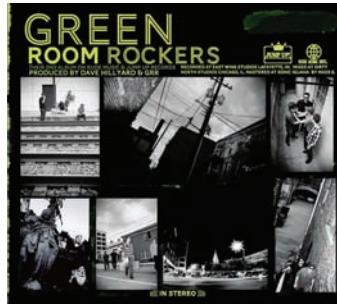
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JUMP UP!

★★★★★

Of course, West Lafayette is thousands miles away from both the cluttered slums of Kingston and the grimy streets of London, and Indiana might not seem like a hotspot for ska and reggae music. But native-born ska act Green Room Rockers are doing their best to turn it into one.

After roughly five years of touring and recording, the band is taking a stab at the national (and maybe international) ska scene with a fantastic, self-titled sophomore album. Following in the wake of roots-reggae revivalists such as The Aggrolites and Westbound Train, the Green Room Rockers incorporate diverse elements into their music in the attempt to a rejuvenate traditional ska.

"Conqueror" opens with the band's signature smooth organ sound and solid guitar work. As the rest of the band kicks in, the song grinds along at a groovy pace that holds steady throughout the course of the album. Horns, so instrumental to the ska sound, kick in to great effect on the melodic and soulful "Alone," then take center stage on later tracks like political party jam "Broke" and cautious love song "Seal The Deal".



While all the instrumentation on the record is top-notch, the linchpin of the band's sound is their sensational lead singer, hype-man and organist Mark "Rudy G" Cooper. His organ work on the album alone would make him the key member of the band, but he also handles vocal duties with truly impressive mastery. His voice is both forceful and soulful, which helps deliver the punch on the more serious songs like working class anthem "To Make Ends Meet".

The band lays out its manifesto about halfway through the record with the chill yet danceable "Basement Shows," a nostalgic walk through a basement show populated by its archetypes — cops, dancing girls, meat heads, etc. "This small town may be dyin," wails Cooper in the chorus, "but we got a place to go."

If this record is as well received as it deserves to be, the Green Room Rockers' days of playing basement shows will be numbered as they head to bigger and bigger clubs. With a high-profile slot on last year's Riot Fest and a stint on the upcoming Ska Is Dead: Young Guns tour with We Are The Union, it seems as if the band is finally turning heads outside of the Hoosier state.

—Nick Selm
MUSIC@NUVO.NET

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SOUNDCHECK



Sarah and the Tall Boys

SUBMITTED PHOTO

Thursday

AMERICANA

SARAH AND THE TALL BOYS

Slippery Noodle Inn,
372 S. Meridian St., 9 p.m., 21+

A Chicago-based Americana band with a whole lot of residencies (Underground Wonder Bar and Uncommon Ground, notably), Sarah and the Tall Boys will certainly play the blues Thursday night, but they've also got some bluegrass and country in their repertoire.

ROCK

ASTRO FANG, THE KEMPS, JOHN RAMBO AND THE VIETNAM WARS

Rock Lobster, 820 Broad Ripple Ave., 9 p.m., free, 21+. A couple locals — The Kemps and John Rambo — and Dayton, Ohio's Astro Fang play the Rock Lobster for an unbeatable price. Seriously, no money down. But you might have to buy a Scion.

ROOTS

HOOTS AND HELLMOUTH

Spencer's Stadium Tavern, 802 S. West St., 8 p.m., \$10, 21+. One of two roots acts in town Thursday night, the guys in Philadelphia's Hoots and Hellmouth lean towards the jammy side of bluegrass, but can also write a well-crafted, concise folk-rock number when they're in the mood.



Galactic

SUBMITTED PHOTO

ELECTRONIC

BOOMBOX, BITCH PLEASE, BAD DAGGER

The Vogue, 6259 N. College Ave. 8 p.m., \$10 advance (eventbrite.com), \$15 door, 21+. See preview, pg. 28.

Friday

JAM

JIMKATA, ULTRAVIOLET, HIPPOPOTAMUS

The Mousetrap, 5565 N. Keystone Ave., 8 p.m., \$3, 21+. A busy night for the Mousetrap, with performances by Michigan "progressive funktronica" band Ultraviolet Hippopotamus (UV Hippo if you're lazy or high) and electro-rock fourpiece Jimkata, a band which got its start playing house parties in Ithaca, N.Y.

BURLESQUE

ROCKET DOLL REVIEW, SHELBY COUNTY SINNERS, GREASY D

Radio Radio, 1119 E. Prospect St., 9 p.m., \$10, 21+. Local burlesque group Rocket Doll Review is joined by rockabilly band Shelby County Sinners, featuring vocals by former Creepin Charley frontman Shelby Kelley, and Greasy D on the turntables.

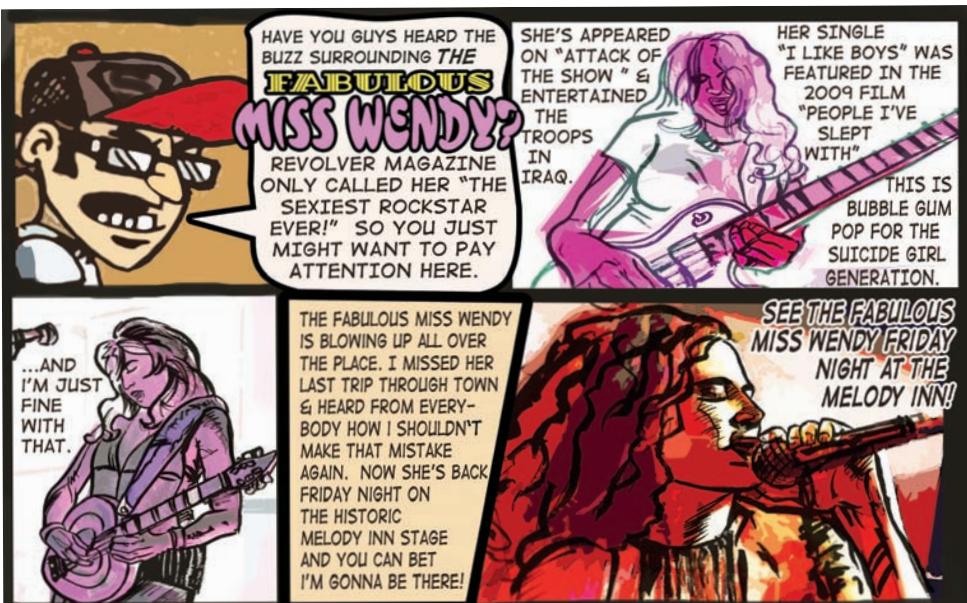
HARD ROCK

BULLETPHOBIA, BIBLE OF THE DEVIL, THE FABULOUS MISS WENDY, COCAINE WOLVES

Melody Inn, 3826 N. Illinois St., 10 p.m., \$6, 21+. See CD review, pg. 29. For their CD release, Bulletphobia will be joined by a couple hard rock groups — Chicago's Bible of the Devil and Munzie's Cocaine Wolves — as well as LA guitar lady The Fabulous Miss Wendy, who spent much of last year touring with Nashville Pussy and Green Jelly.

BARFLY

by Wayne Bertsch



Saturday

FOLK

LYLE LOVETT, JOHN HIATT

Murat Theatre, 502 N. New Jersey St. 7:30 p.m., \$22.50-69.50 (plus applicable fees), 21+. See lead, pg. 26.

JAZZ

KURT ELLING

The Jazz Kitchen, 5377 N. College Ave. 7:30 p.m., sold out; 10 p.m., \$25, 21+. See feature, pg. 27.

Sunday

PUNK

AGAINST ME!, CHEAP GIRLS, FENCES

Rhino's All-Ages Club, 331 S. Walnut St., Bloomington 8 p.m., \$13 advance (efoliotickets.com), \$15 door, all-ages. See feature, pg. 28.

Monday

FUNK

GALACTIC, ORGONE

The Vogue, 6259 N. College Ave. 8 p.m., \$20 (plus applicable fees), 21+.

New Orleans-based funk band Galactic has nicely bridged the jazz and jam scenes for almost 20 years, but their latest album, *Ya-Ka-May*, digs into the musical traditions of their hometown like never before, incorporating contributions from Big Chief Bo Sollis, Irma Thomas, Walter "Wolfman" Washington, Allen Toussaint, Trombone Shorty, Corey Henry and the Rebirth Brass Band before its 15 tracks are up. Hip-hop, which has been part of the Galactic mix for much of this decade, is also an abiding presence on the record; representatives from the New Orleans gay rap scene — including Cheeky Blakk, Big Freedia and Kately Red and Sissy Nobby — make appearances on the record. With special guests Corey Glover (Living Colour) and Corey Henry (Rebirth Brass Band).

R&B

CHARLIE WILSON

Murat Theatre, 502 N. New Jersey St. 7:30 p.m., \$37-47 (plus applicable fees), 21+. Nicknamed "Uncle Charlie" by Snoop Dogg, Charlie Wilson made his name as lead singer of The Gap Band — singing on number one Billboard R&B hits "Burn Rubber (Why You Wanna Hurt Me)," "Early in the Morning," "Outstanding" and "Addicted to Your Love" — then reinvented himself for the new millennium by signing to Snoop Dogg's Doggy Style label and presenting himself as a wise, confident, soul singer still capable of working a slow jam. His latest album, *Just Charlie*, offers more of the same grown-up, cool, comfortable R&B. ■



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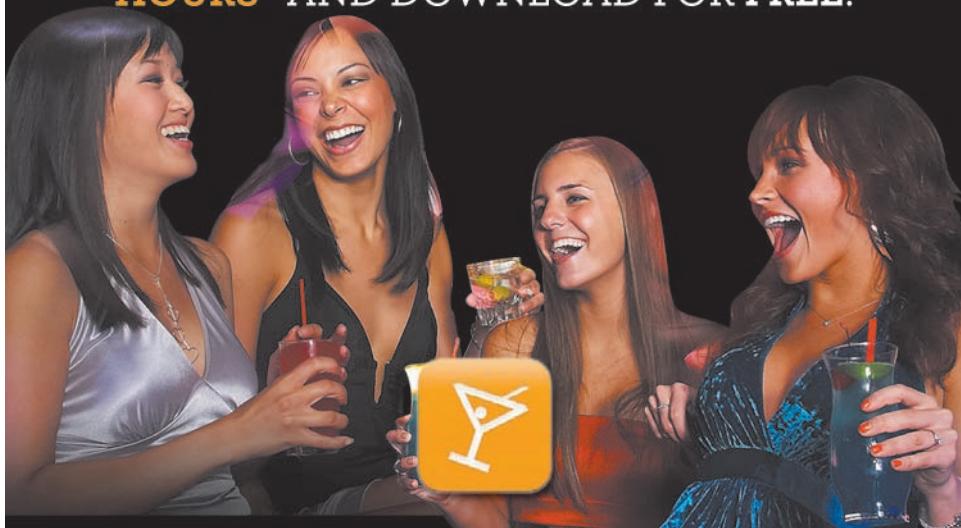
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NEWS OF THE WEIRD

A spy mic in the teeth

Plus, the vaginal steam bath growing in popularity

BY CHUCK SHEPHERD

Those Ingenious Western Spies! In January, Saudi officials detained a vulture from Tel Aviv University (part of endangered-species research), calling it a spy and alarming its Israeli handlers that the bird might face a gruesome execution as an espionage agent. Then, a day later, Iran reportedly detained an Arab-American woman crossing its border from Armenia — after discovering a “spy microphone” in her teeth. (A week later, she was allowed to travel to Turkey.) In December, after an Egyptian woman was killed by a shark at a Red Sea resort, the local governor in Egypt accused Israel's spy agency, Mossad, of releasing “attack sharks” in order to stifle tourism.

Cultural Diversity

• A supposedly centuries-old Korean health treatment — the vaginal steam bath — has become a popular fad recently in Southern California, according to a December *Los Angeles Times* report. As the client squats on an open-seated stool, vapors of herbs such as wormwood supposedly fight stress, infections, hemorrhoids, infertility and irregular menstrual periods. Thirty minutes' treatment runs \$20 to \$50, and according to a prominent Beverly Hills gynecologist, the pro-

CONTINUED ON PG. 35

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NEWS OF THE WEIRD

cedure actually could be beneficial.

• Among the don't-miss tourist attractions in Thailand, according to author Jim Algie's recent guide ("Bizarre Thailand"): the monkey hospital in Lopburi, where terminal patients are treated with utmost respect (pending, of course, their imminent reincarnation); "Tortoise Town" in Khon Kaen province, where those critters outnumber humans by 4-to-1 and dominate the streets with shell-butting mating-rights competitions; and the Buffalo Head Temple near Bangkok, where the abbot's pagoda, for some reason, is made of 6,000 water buffalo skulls.

• China's dynamic economy has created Western-style insecurities, including young women's anxieties about beauty and self-improvement as they search for employment. Consequently, China has become the world's third-largest consumer of plastic surgery services — with demand that perhaps challenges the supply of skilled surgeons. Women typically want wider eyes, "sliced" eyelids, narrower noses and jaws, and smaller chins, and both men and women seek height by attempting the painful (and usually unsuccessful) "heel implant" procedure. (A currently popular, less invasive remedy for immediate body streamlining — as when preparing for a job interview — involves ingesting eggs of the ringworm, so that the worm devours food before the stomach can digest it.)

• Every Dec. 24 in Sweden, at 3 p.m., a third to a half of all Swedes sit down to watch the same traditional television program that has marked Christmas for the last 50 years: a lineup of historic Donald Duck cartoons. According to a December report on Slate.com, the show is insinuated in the national psyche because it was the first big holiday program when Swedes began to acquire television sets in 1959. Entire families still watch together, repeating their favorite lines.

Latest religious messages

• The General Authority of Islamic Affairs and Endowments in Abu Dhabi (United Arab Emirates) announced in December that it issued 350,000 "fatwas" in 2010 — not the "death to" fatwas, but rather, Quranic interpretations governing everyday life. (The Authority ruled last year, for example, that car raffles are bad; that vuvuzelas are acceptable if kept under 100 decibels; that afternoon naps are prohibited because time should be better spent; and that half-sisters may shake hands with their brothers, even if their mother is Christian.)

Latest cutting-edge research

• (1) Georgia Tech scientists tested (for an October publication) the "oscillatory shaking" they witnessed by wet mice and

various-sized wet dogs as they shook water off — finding an inverse ratio between size and speed, from 27 cycles per second by a mouse to 5.8 by a mid-sized dog. Their original hypothesis was that speed would decrease according to "torso radius," but they forgot to factor in the length of the animals' fur. (2) Israeli researchers, writing in the journal *Fertility and Sterility*, found that women undergoing in-vitro fertilization were almost twice as likely to conceive if they had been made to laugh by a hospital "clown" entertaining them as soon as their embryos were implanted.

News that sounds like a joke

• (1) When longtime Orange County, Calif., inmate Malcolm King demanded kosher meals and double helpings, jailers resisted, and King went to court. Judge Derek Johnson asked King if his demands were religion-based, and King said yes — citing "Festivus" (a joke religion popularized on the *Seinfeld* TV show). According to a December Orange County Register report, Judge Johnson approved King's demands. (2) A 2010 *Chicago Tribune* public-records examination of suburban Chicago traffic-stop drug searches found that sniffer dogs are usually wrong — that 56 percent of all "positive" signals by dogs yielded no contraband (73 percent failure if the driver was Hispanic).

Least competent criminals

• A perp wanted on an arrest warrant has a powerful incentive to lie about his ID if subsequently stopped by police, and sometimes bluffing with a bogus name works. However, twice in January, in Dallas and in Great Falls, Mont., perps gave other names, only to learn that people with those names were in as much trouble as they were. Mario Miramontes, 22, wanted for parole violation, told an officer in Dallas that he was his cousin, without knowing that the cousin was wanted for sex abuse of a minor. Jonathan Gonzalez told police in Great Falls that he was really Timothy Koop Jr., but Koop was also a wanted man.

Recurring themes

• (1) Which Branch Is Best? Dustin Jakes, 27, an Army soldier, was arrested for shooting drinking buddy David Provost, 24, a Navy sailor, in Florence, Ariz., on Christmas Day. They argued over which service was better (and since Jakes had the gun, the answer was "Army"). (2) Mark Richardson, 21, of Oklahoma City is the

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most recent con man to seek caregivers to attend to him intimately as he dresses in a diaper, feigns autism and claims to require constant care. Richardson's mother admitted to *The Oklahoman* newspaper that her son is "not your average, everyday, walking-the-street citizen."

Rape victims re-victimized

• "Ashley," attacked at age 15 by a counselor in a New York City lockup, finally received justice in September when the counselor pleaded guilty to that assault and two others. (Ashley had been in the lockup for lying on a police report and served one year in juvenile detention.) The counselor's guilty pleas came in a deal with the prosecutor, for which he was "punished" by a probation-only sentence, according to an October *New York Daily News* story. Thus, Ashley was locked up after the rape; the rapist remains forever free.

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KA-BOOM!

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STAND BY!

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PROCESSING!

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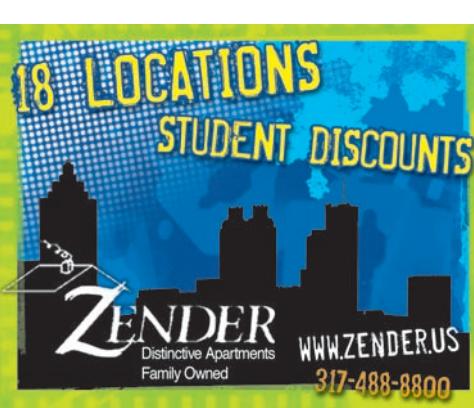
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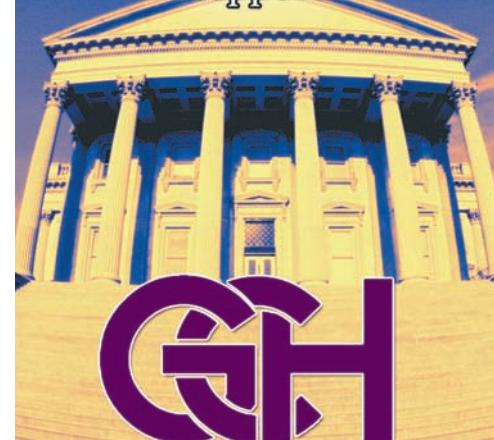
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